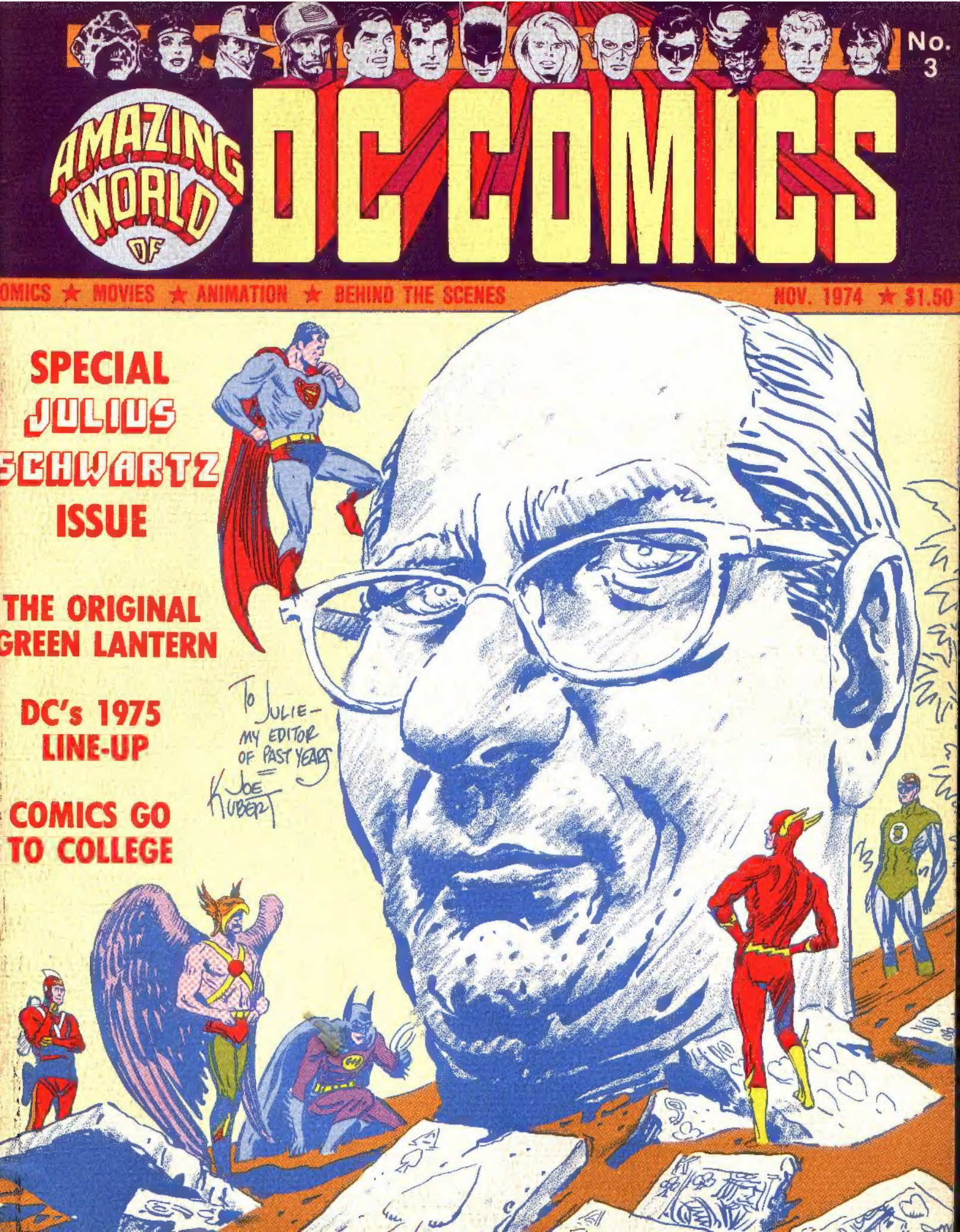
No. 3
AMAZING WORLD OF DC COMICS
COMICS ★ MOVIES ★ ANIMATION ★ BEHIND THE SCENES
NOV. 1974 ★ $1.50
SPECIAL JULIUS SCHWARTZ ISSUE
THE ORIGINAL GREEN LANTERN
DC's 1975 LINE-UP
COMICS GO TO COLLEGE
To Julie- MY EDITOR OF PAST YEARS
Joe Kubert

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OUR COVER: "Superheroes contemplating a bust of Schwartz" as carved by Joe Kubert.

INSIDE FRONT COVER: Jackson Bostwick as Captain Marvel and Michael Gray as Billy Batson, the stars of the CBS-TV hit, SHAZAM!

OUR CENTERSPREAD: The original cover to FROM BEYOND THE UNKNOWN #2 by Gil Kane, complete with the original title logo to the magazine.

BACK COVER: A recently unearthed drawing by Carmine Infantino of a comics fan with his favorite friends.

NOV.-DEC., 1974 ISSUE NO. 3

TABLE OF CONTENTS

STRANGE SCHWARTZ STORIES 2
by Guy H. Lillian III

EDITORIAL 12
by Bob Rozakis

JULIE SCHWARTZ LEADS THE WAY 15
by Carl Gafford and Anthony Tollin

SNEAK PEEK AT DC '75 19
by Paul Levitz

THE CAP-SHAZAMMER KID 22
by E. Nelson Bridwell

FROM BEYOND THE UNKNOWN CENTERSPREAD 24
by Gil Kane

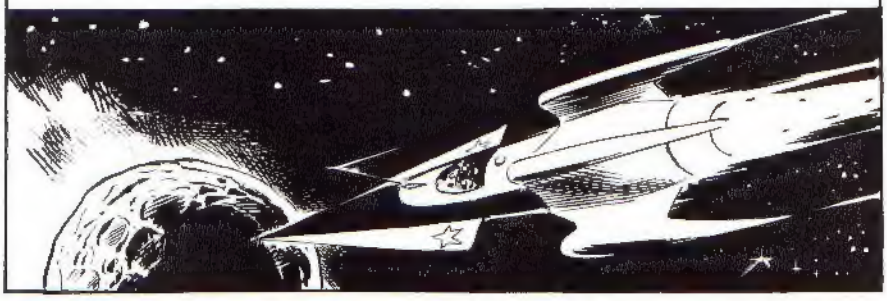
CONFESSIONS OF A COMIC BOOK PROFESSOR 26
by Michael Uslan

IN MEMORIAM: OTTO OSCAR BINDER 30
by E. Nelson Bridwell

GREEN LANTERN in "SAFETY FIRST" 31
by Julius Schwartz

DIRECT CURRENTS 41

PLOP PUZZLE PAGE ..... Inside Back Cover
by Steve Skeates



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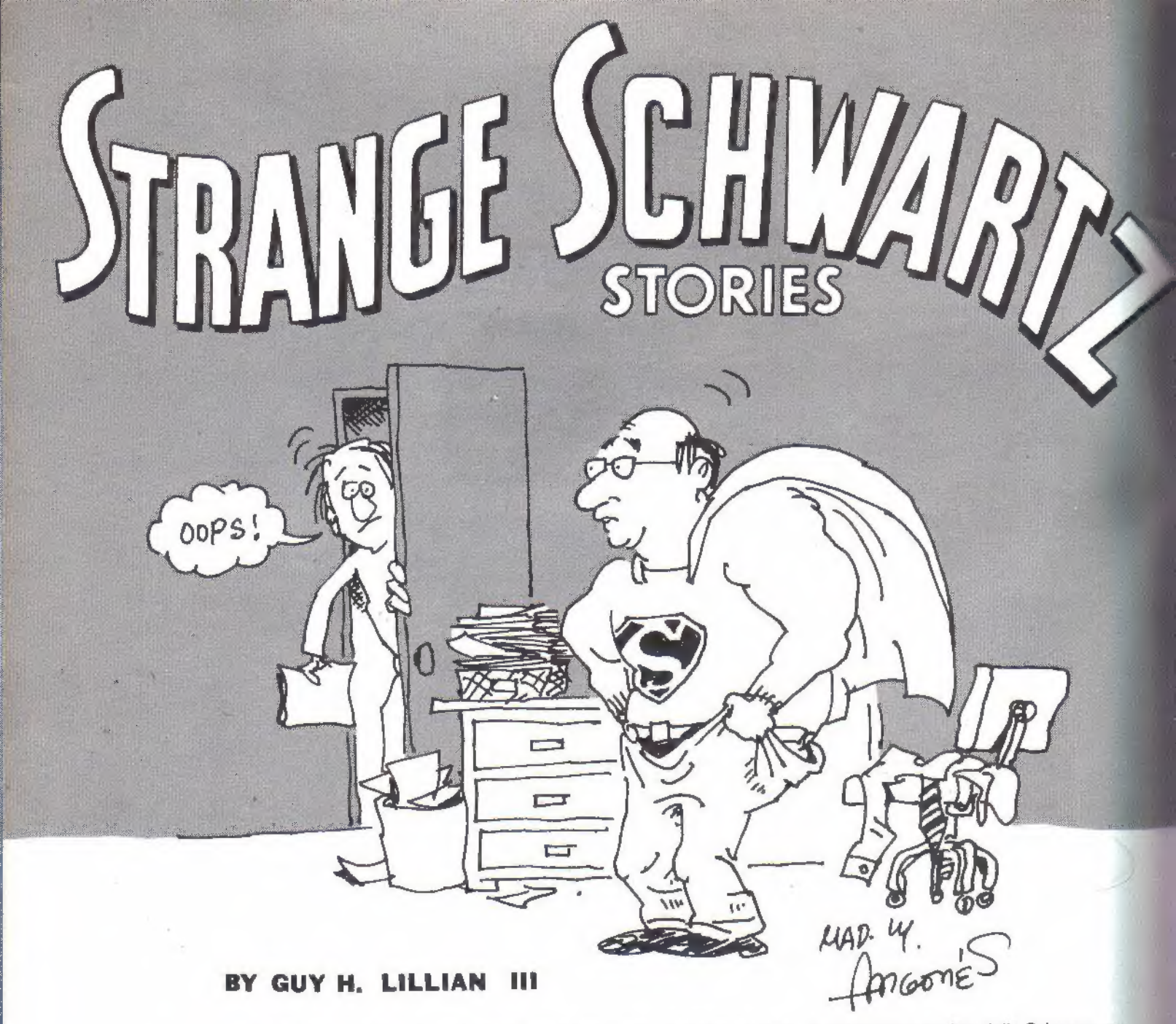
STRANGE SCHWARTZ STORIES



BY GUY H. LILLIAN III

It was promotion day at school, and Julie Schwartz was late. He ran through the streets of the Bronx, five years old and scared. Finally he arrived at P.S. 5 and found his prospective classmates marching from the kindergarten classroom to the proud room where they would begin the first grade. Huffing a bit in relief at making it, Julie went to the back of the line.

But it was not to be. The teacher appeared and, in Julie's still-vivid recollection of that terrible event, said "You're not going to be promoted because you're **late**; you're going to have to go back and stay in kindergarten."

And so Julie Schwartz had to sit all by himself in the kindergarten room. Now, fifty-four years later, he realizes that he was probably too young for the first grade, and that's why he had to be left back. But nothing could have convinced the child Schwartz that being five minutes late wasn't the reason for his trauma.

"As a result," he says, "I get very nervous every time I have to go someplace and I'm late. That's why I say **I'm** never late, the **subway's** late."

Julie is truly a creature of deadlines. Though artist Curt Swan calls Schwartz "very reasonable" about them, Julie likes to tell the story about how he once kept newlywed Frank Giacoia from going on his honeymoon until he'd finished an inking job. "I hadn't seen his wife in over twenty years," he reminisces, "and when I saw her last year she came over and (kiddingly) said 'I'll never forgive you for what you did to Frank and me!' "

All nonsense. No one could ever hold a grudge long against Julie Schwartz, no matter how stringent the deadline pressure. His deadlines make sense and his books are among the finest in the field, and the editor himself . . . well, no man stands above Julie Schwartz in the high feelings and repute of his fellow professionals and all the people who have worked for him and whom he has worked for.

He has been a comic book editor for thirty years plus. Prior to the day on which he was hired as story editor for NPP back in '44, he had never read a comic book. That he has gone on to such a height of excellence and esteem is only part of his story.

To understand Schwartz the editor of BATMAN, THE FLASH, JLA, SHAZAM, SUPERMAN and all the others, one must look back into the past, to the

eons-gone days prior to his employment at National, when Julie was known as the pre-eminent agent in the science fiction field. A roster of his clients reads like a sci-fi version of the French Academy: Ray Bradbury (the author of THE MARTIAN CHRONICLES, FARENHEIT 451, SOMETHING WICKED THIS WAY COMES, and probably sci-fi's best-known author), Robert Bloch (Hugo-winning author of PSYCHO), Edmond Hamilton, Henry Kuttner, C.L. Moore, Otto Binder, Manley Wade Wellman, Alfred Bester ... and even H.P. Lovecraft, the king of kings in the weird fiction genre.

Back before his days as an agent, Julie was one of the world's foremost science fiction fans, and with erstwhile SUPERMAN editor Mort Weisinger, a lifelong Schwartz comrade, founded THE TIME TRAVELLER, the first nationally distributed science fiction fanzine and, in a way, the great-great-grandaddy of AMAZING WORLD OF DC COMICS. Long paragraphs ... but they only describe what Schwartz did in his life before comics entered the scene. Julie's impact on the fields he has touched has been almost too enormous to be judged. But let's take a crack at it ... and let's start back in the New York City of the 1920's ... more specifically, a place called "Ruthville" ...

"I was the world's biggest science fiction fan," says Schwartz, "and also the world's biggest Yankee fan. In those days it cost a nickel to go to Yankee Stadium from where I lived by subway, and 50¢ to go in. I sat in the bleachers of right field ... which in those days was called 'Ruthville.' I'd be fairly close and I could watch my idol ... Babe Ruth.

"I'd have dreams, fantasies about Babe Ruth. I'd imagine that when the Babe, greatest home run hitter of the times, would hit a ball, the outfielders would go up in helicopters with **butterfly nets.** When the ball was in the air they would **swoop** in on it and catch it and Babe Ruth would be called out."

Besides baseball, science fiction was indeed Julie's other kidhood passion. As a boy he read Frank and Dick Merriwell dime novels, and at one "critical point" in his life someone offered to trade a copy of Hugo Gernsback's AMAZING STORIES for one of the Merriwell adventures. Julie was at the age fans everywhere know as that most hookable time in their lives—early adolescence. And that's just what happened: "I read it ... and I was hooked."

The letter columns of AMAZING STORIES in the late 20's were filled not only with critiques of the various yarns but pleas from newly-formed science fiction clubs for members. One of these was located in the Bronx, wonder of wonders, and bore a name that would later appear in many Schwartz-edited comics: **The Scienceers.**

Julie immediately wrote asking for membership, but alas, the Scienceers had a rule: members must be at least 16 years of age.

"So on my 16th birthday I sent a card saying I was ready to join, and got an answer back inviting me to a meeting at Mort Weisinger's house in the Bronx. When I got there I found everyone storming out of the basement clubhouse. Seems there was some kind of an argument, and they were breaking up.

"I stayed behind and became very friendly with the host, Mort Weisinger." It was a friendship that lasts to this day ... an association that had total effect not only on Julie and Mort, but on the fields of science fiction and comics as well.

Mort Weisinger is one of the great names in American popular culture. In his career he has written a best-selling novel, travelled the world on writing assignments for many magazines, and incidentally, edited SUPERMAN through much of his history.

As he talked with Schwartz, he discovered "common denominators between us. We despised formula stories ... 'the dress off the girl, the mask off the villain' was a formula in those days." Their friendship and activities grew.

"Mort and I used to play challenge games all the time, asking trivia questions back and forth. We considered ourselves two of the foremost experts on science fiction in 1931.

"We began to write to the sci-fi authors whose work appeared in the magazines, AMAZING STORIES, WONDER STORIES, asking them 'what stories of yours are going to appear next' and so on. They'd write back and tell us a little bit about themselves.

"One day I remember sitting at the typewriter, and whether Mort suggested it or I suggested it—probably we both suggested it **together**—we decided to put out a fan magazine which would put all this news we were getting together. The first thought that touched me was H.G. Wells' THE TIME TRAVELLER." That was the title Julie typed at the top of the dummy issue ... and so the first generally-distributed "fanzine" was born.

Julie wrote up a biography of prominent sci-fi author Edward "Doc" Smith (whose best-known books are the "Lensman" and "Skylark" series) from a letter Smith had sent them. But both he and Mort were too young to have enough confidence in themselves to put out a magazine. They sought help and found it in another member of the Scienceers, a prominent letterhack "who even pre-dated Forrest J Ackerman" (much later to edit FAMOUS MONSTERS OF FILMLAND), Allan Glasser. Glasser was made chief editor, and Weisinger and Schwartz called themselves something else. A fourth editor made his way into the credits when John Zumback provided them a mimeograph machine for that first six-

THE SCIENCEERS: 1935. Teenager Schwartz stands in center of early sci-fi club, which also includes Mort Weisinger and Allen Glasser (first and second from right, 2nd row).

page issue: he became Contributing Editor.

It was January, 1932. The enterprising publishers sent copies of the first TIME TRAVELLER out to the various names and addresses found in the letter-col of AMAZING STORIES, and sold future issues for a dime each. After a couple of mimeograph issues a fan named Conrad Ruppert who owned some typesetting equipment offered to print the magazine, and THE TIME TRAVELLER went into class print.

"Julie pioneered," Weisinger maintains, "a new sort of fan journalism. People would read science fiction stories, but they never wondered who was behind the bylines. Julie came up with some remarkable scoops involving pseudonyms of very famous authors. He was the Winchell of the science fiction world. This is what made our magazine very vital and exciting. We didn't just have news; we dug behind the news."

Eventually the fans left THE TIME TRAVELLER, but not the field of fan publishing. With Ruppert, Ackerman and Maurice Ingher, Julie and Mort each put $25.00 into a project known at first as the SCIENCE FICTION DIGEST. This was a fanzine that is legend today and which Sam Moscowitz, in his brilliant study of early sci-fi fandom, THE IMMORTAL STORM, says "has never been surpassed . . . for all-round quality."

The magazine featured reviews, articles, collection information, bibliography, science notes, and even original fiction by such titans of the field as A. Merritt, C.L. Moore, and P. Schuyler Miller (who now reviews books for ANALOG). H.P. Lovecraft and CONAN creator Robert E. Howard combined their story-telling geniuses with three other greats—Clark Ashton Smith, Murray Leinster, and Stanley Weinbaum—to produce work for the magazine. The most amazing thing SCIENCE FICTION DIGEST, later called FANTASY MAGAZINE, published, though, was an 18-part "round robin" novel called COSMOS, in which 18 different writers wrote sections. The grandest names in sci-fi took part, and Schwartz & Co. had a feather in their collective cap that no fan in all the years since has been able to match.

Mort recalls a terrible event from those days Julie does not. "We were hiking in New York's Palisades Park," says Weisinger, "Julie, Otto Binder, myself and some others of the Scienceers. When suddenly—we woke up in the hospital! A car had hit us and knocked us over like a row of clay pigeons. We could have all been wiped out but were very fortunate. I often wonder, immodestly, what would have happened to science fiction and comics if we'd all been obliterated there."

A SCI-FI GALAXY FROM 1937 . . . Standing: Jack Williamson, L. Sprague deCamp, John D. Clark, Frank Belknap Long, Mort Weisinger, Edmond Hamilton, Otis Adelbert Kline. Kneeling: Otto Binder, Manly Wade Wellman, and our hero, Julius Schwartz.

Julie was still in high school while most of this was going on, and true to his nature, joined the editorial staff of Theodore Roosevelt High's newspaper, THE SQUARE DEAL. Humor editor, he wrote a column called "Jest a Moment" (even then, the Schwartz love for rotten puns was blooming). Editor-in-chief on THE SQUARE DEAL was Norman Cousins, whom Julie calls "the best editor I've ever known." While Cousins never made a dent in science fiction or comics, he is famed today as editor-in-chief of THE SATURDAY REVIEW WORLD, one of America's foremost mainstream magazines! "He taught me a lot," Julie says, "about editing. I owe quite a bit to him for breaking me into that type of field."

But Julie had years—and a whole career—to pass through before he could call himself a professional editor. The outstanding activities of Julie Schwartz as the foremost agent **ever** in the science fiction field were a direct and natural outgrowth of his "fanac" (fan activities).

"Carrying on with the fan magazine," Julie recalls, "Mort came up with the idea that, as long as we were so familiar with the field's writers, and were always going up to see editors . . . we might as well make a living at it.

"We knew the editors quite well from asking for information, much like fan magazines do today. And we knew what limited field there was quite well. So we wrote to a number of writers inviting them to send their stories to us. Mort and I would act as their agents," doing the actual legwork involved in selling a story for ten percent or so of the writer's check. And so was born the Solar Sales Service.

The prominent sci-fi magazines at the time were AMAZING, edited by T. O'Connor Sloane (who once told Julie to his face that "man will never reach the moon"), WONDER STORIES, and ASTOUNDING, precursor to today's ANALOG. The duo had a number of successes and were en route to dominance in the field when Weisinger was lured away by an offer to edit Standard Magazines. In 1936, then, since Weisinger felt it unethical to sell stories to himself, Julie bought out the partnership and set out on his own as an sci-fi agent. He made history.

Not to mention, began a number of fabulous careers. One of these was that of Stanley G. Weinbaum, an early great whose "Martian Odyssey" was voted by ANALOG readers several years back as one of the ten greatest science fiction stories of all time. F. Orlin Tremaine, editor of ASTOUNDING STORIES, had read and raved over the yarn in its first publication, and told Julie when he visited that any story from Weinbaum was a surefire sale.

Problem: Julie did not know how to contact the author. It was a dilemma he solved with frank sneakiness.

"My friend Charlie Hornig, who put out the second fan magazine, THE FANTASY FAN, was the editor of WONDER STORIES," where "Odyssey" had first appeared. Julie went to Hornig and "mentioned—lied, actually—that Weinbaum was a pseudonym, a pen-name for a well-known writer. Charlie said, 'You're kidding.' I told him to look

up the address. 'I bet you'll get a hint of who he is,' I said.

"He looked it up. 'Milwaukee,' he said. 'I bet it's Ralph Milne Farley.'" Farley, author of the RADIO PLANET stories, was a prestigious force in sci-fi in the '30's. "'What address did he use?' I asked in all innocence, and wrote it down in my head. I went back and wrote to Weinbaum and told him that if he had any sci-fi stories I had a sure market for him at twice the rate he was getting from Gernsback.

"And so Stanley Weinbaum sent me his every story from then on, all of which I sold."

Through the same sort of craftiness Julie also sold a story of his own. Knowing that Harry Stephen Keeler, editor of a magazine called TEN-STORY BOOK, was a freak for eggs (for some reason), Julie wrote "While the Eggs Fell," about a man dropping eggs down a stairwell. To further insure the yarn's success, he remembered that a pencilled "X" in the corner of the first page meant that the staff had already approved the submission, and gleefully put the "X" there himself. Mort's editing earned him a place on the byline; it was Schwartz's first printed story.

Julie's clients had been hinted at before. To science fiction freaks they are the supremacy of "old time" writers . . . although at that time, of course, they composed practically the entire field. One of the most famous was Edmond Hamilton, who is still active today and whose wife, Leigh Brackett, is the author of some of moviedom's greatest screenplays (case in point: THE BIG SLEEP, Bogart and Bacall's famous vehicle, which she co-wrote with William Faulkner). Hamilton recalls their association as a close friendship, tinged of course with business:

"Julie was my agent . . . and I was laboring hard on CAPTAIN FUTURE novels," which appeared in a pulp magazine of that title. "In afternoons, while I was beating the typewriter, Jules would sleep peacefully on a couch. He said that every time he heard my typewriter ping, he realized that I had written ten words more." And since Hamilton was getting a cent a word for the stories, and Julie got ten percent for his agentry, Schwartz would shout, "Another penny!"

This anecdote became the most famous about the agent Schwartz. It found its way into the incredible sci-fi detective novel by the brilliant writer and editor Anthony Boucher, ROCKET TO THE MORGUE.

Every summer in the years just before America's involvement in World War II, Julie and Weisinger would journey with Hamilton or others from the sooty climes of New York to sun-flushed Southern California. Julie recalls that he earned the nickname of "The Owl" on the first trip from Mort, whose driving "scared him to death": he didn't sleep on the practically non-stop journey.

Out in Los Angeles the science fictioneers stayed in a house rented for them by a man whose professional and personal impact on Julie Schwartz's life were staggering, the great sci-fi writer Henry Kuttner. "He was one of my best friends . . . and I sold a lot of his stories." Later, when married to writer C.L. Moore, Kuttner would occasionally get tired while working on a story to retire, only to find the next morning that his wife had finished or continued it for him. "Kuttner was a better plotter than Catherine," his wife, says Julie, "but in many ways she was a better craftsman in literary ability."

Whatever Kuttner's qualities as a writer, and they were sizable, his friendship mattered a great deal to Schwartz. Julie's normally ebullient manner sobers when he speaks of his friend. "Kuttner wrote a story once about a fellow who meets a Martian in a bar. I was very taken with that story for some reason. When I heard in the early fifties that he had died suddenly, I'd have recurring dreams about him, that he was still alive.

"I'd meet him at a bar, or walking down the street. I'd say, 'Henry!' but he'd never admit he was Kuttner because he was afraid of this Martian.

"Even to this day I dream from time to time that Kuttner is still alive."

While in California Julie enjoyed the good life. He wrote heartrended fan letters to his secret sorrow, actress Frances Langford (whose first film, EVERY NIGHT AT 8, he would eventually see 20 times!). He would sit on the beach with his science fiction buddies and make up endless cliffhanger serials, each writer handling a chapter and trying to stump the next man in line with an inescapable trap for the villain. "We would play this game for hours," recalls Mort. "If we'd only been smart enough to keep notes of those escapes, it would have been an anthology for BATMAN!"

The standing game continued; Julie earned the title of "Super-memory Schwartz" for his knack of recalling author and issue number of any sci-fi story published since 1926.

And Julie and Mort continued agenting, and Schwartz performed perhaps his greatest feat for posterity, a feat perhaps best described by the object of the achievement:

JULIE: by ray bradbury

My memories of Julie Schwartz go back to my late teens when I heard about this mysterious, because far-removed in New York City, man who represented some of the best writers in the weird, fantasy and science fiction field, was impossible to reach, and would never, never ever in all my life become my personal agent. When I went to New York for the First World Science Fiction Convention, I traveled four days and nights on the Greyhound Bus with my ten dollar typewriter and a copy of Hartrampf's Vocabularies under my arm, studying synonyms and antonyms and wondering about the magical names of Leo Margulies and Mort Weisinger and John W. Campbell, and, of course, Julius Schwartz. I felt if I could meet these people one look in my sunburst face would blind them, they would know my talent, grab me, work with me, and we would all be famous together. Of course, that's not what happened. All that happened was that I carried Hannes Bok's paintings and drawings from editor to editor and finally sold him to Weird Tales, but in the meantime I kept bugging Julie to become my agent and he looked at my manuscripts and said Come back again, later, keep writing, keep moving, and some day—

Someday. Meanwhile there was the World's Fair on three or four days and nights, most of it spent with Julie Schwartz. If you asked me to pick out some days and nights in my life that are memorable, I would pick two very special occasions. Fourth of July

"Julie Schwartz as I remember him"—SHELDON MAYER.

evening in 1939 at the New York World's Fair, and fireworks in the sky and the threat of war in Europe, everything beginning, and everything threatening to end, but being there at the Fair with Julie and Ross Rocklynne and Charlie Hornig, feeling myself among friends who would pet me and bulwark me and encourage me so I could make it through those terrible years ahead somehow. For the first time I had an island to live on, if I had to, and the island was made up of these warm and lovely people.

My second largest memory was a day in the summer of 1941. Julie had finally agreed to represent me and Henry Hasse. We had collaborated on an idea of mine called THE PENDULUM. Julie drove to the Coast that year with Edmond Hamilton and by a fine coincidence moved into a bungalow court two blocks away from where I sold newspapers on a street corner each afternoon. It was the greatest summer in history because with his arrival, Julie brought the news, the superb surprise, that our story had sold to SUPER-SCIENCE. The story was published on my 21st birthday, August 22nd, that year. I ran to Julie's apartment with the copy of the magazine and we sat around, Julie and Ed drinking beer and myself downing 5 or 6 cokes, jubilant.

From then on I wrote a story a week, starting on Monday and finishing on Saturday and putting the story into the mail every Saturday night so as to start a new story the next Monday. Late each week, a brief postcard would come back with some terse comment from Julie: "Well done, I'm shooting this straight over to Mary Gnaedinger," or: "This goes to Weird Tales tomorrow." Or, on one occasion, God help us: "this reads like a fag Martian story. Don't do this again!"

The last comment was about a story I had written concerning some sort of flower creature on Mars. I blushed furiously, filed the story forever, and, I hope, never committed the same crime.

A final memory. A Chinese Moon holiday parade in China Town, Los Angeles in the summer of 1941 and Bob Hope as Grand Master of the Parade and as Hope passed in his car, Julie yelling: "Are you kidding?!" And Hope looked surprised and laughing a great roar of laughter and pointing at Julie so we all looked and loved him.

So even as Hope pointed to him, I point now, half a life time later. He started me on my way, he kept me in good spirits, he sold all of my first stories for me to all the magazines during all those early, lonely years. My debt is immense. My love remembers him.

The precise number of stories Julie sold for Bradbury, who has gone on to a fame unmatched in the field, is unknown. Schwartz estimates that he sold "the first 70 stories Bradbury wrote." When Ray's first book, DARK CARNIVAL, appeared from Arkham House in 1947, Bradbury sent Julie a copy inscribed from the memory and the heart:

FOR JULIE—
In fond remembrances of
Norton Street—"The Piper"
—the moon festival in China
town—L'il Abner—"Are
you kidding?" That old
song—circa 1941: "Daddy"
—the beach—the burlesque
—and then New York and
George Brunis—God, what a
beautiful night!—
—And because you sold
almost every story in this
book for me—
WITH LUFF
from
RAY BRADBURY
May 10, 1947

Every man writing science fiction and weird fantasy seemed to know the man to come to if they wanted their work in print. Robert Bloch, whose PSYCHO later made cinematic history, placed some 80 pieces through Julie, including the world-famous "Yours Truly, Jack the Ripper."

The single most important sale Julie made, though, was two stories by Bloch's mentor, Howard Phillips Lovecraft. As it had been with Weinbaum, Julie had a standing offer for anything Lovecraft wrote. Meeting the "shy, reserved" genius—whose writing ability, in Julie's opinion, far from equalled his galactic imagination — Schwartz passed on the opportunity, and in a flash sold "At the Mountains of Madness" and "The Shadow Over Innsmouth" to ASTOUNDING STORIES.

"Their first check," Julie proudly boasts, "was the largest Lovecraft ever received." As HPL, as his fans know him, was known to fill penny postcards with tiny script—"you almost needed a magnifying glass to read it"—as an economy measure, the service to the emperor of the occult and his devotees was indeed enormous.

The service was enormous but the fee was not. Julie had gone through City College of New York, majoring in math and physics, taking five years to earn his degree because of his outside activities. World War II was on, and the resulting paper shortage dealt death to many magazines. That meant fewer fees for agents. Schwartz survived till 1944 on what he made, but when opportunity in a separate but adjoining field tapped early in that year, he was quick to answer.

His employment as an editor grew from his agenting. Several years earlier he had met a young writer named Alfred Bester at an informal luncheon of sci-fi writers in New York. Bester later became senior editor at HOLIDAY magazine, wrote radio scripts for THE SHADOW and CHARLIE CHAN, and won awards and fame for two of sci-fi's finest novels, THE DEMOLISHED MAN and THE STARS MY DESTINATION. He had been brought into comics with Mort Weisinger and Jack Schiff from Standard Magazines. Later Julie agented him to what he considers his most important sale, a long fantasy called "Hell is

RAY BRADBURY presents a story to his demon agent.

The grin of an intelligent chipmunk —IRWIN HASEN.

HENRY KUTTNER and ROBERT BLOCH in the 1930's.

Forever."

"He sold it to John W. Campbell for UNKNOWN," Bester recalls fondly, "and this was an electrifying experience for me. It was more-or-less an accolade to be accepted for UNKNOWN. That was the singlemost big, big step up in my confidence. I thought, 'Well, if I can make it with UNKNOWN, then maybe I'm a writer after all.' The only way you know you're good is the pat-on-the-back of having other people approve of what you've done."

As it was with many of Julie's clients, his relationship with Bester was deeper than ten percent of a check. "When my wife Rollie and I were first married and very poor," says Bester, "Julie used to come to our place and teach us to play cards. He taught us to play bridge, and pinochle. I remember he used to tease Rollie when she used to sit and puzzle over her cards: 'Rollie will now oblige us by making the wrong lead.' "

Julie also gave Bester a Christmas gift the writer has used to this day, THE VAN NOSTRAND SCIENTIFIC ENCYCLOPEDIA. The inscribed edition from the '40's sits beside the busy Bester typewriter and had been in constant use.

The intimacy was there, finally, and when Bester found that Dorothy Roubicek, an editor with what was then called the All-American Comics Group, was leaving for the bonds of wedlock, he thought of his old friend. "There were other awfully nice editors up there, so I recommended him to Shelly Mayer."

Sheldon Mayer, still active in comicdom, was then editor-in-chief of M.C. Gaines' All-American Group. He remembers well the circumstances and Julie's fateful first interview . . .

When Julie Schwartz first walked into my office thirty years ago, I was looking for a man who understood story, and who was flexible enough to learn the techniques of telling stories in pictures. Added to that, he needed to be the kind of a guy who would be sympathetic to the needs of writers and artists . . . and yet be able to cajole, coerce, and/or inspire them to do their best work. Page rates were beginning to rise at that time, but they never seemed to equal the kind of effort a good man could put forth when he was excited about an assignment. That can't be bought. Only the right kind of editor can get it. The other candidates I had interviewed, had been pulp editors. Tho' they didn't say it, in most of them I had detected hints of an attitude very common in those days . . . . Comic books are only a fad that can't possibly last. So why knock yourself out? Do your job, take your money, and forget any crazy ideas Mayer might have about the importance of the medium.

So here sat Julie Schwartz, looking at me patiently, as I looked him over and sounded him out about his background. And sounded off about my own notions of what made good comic books.

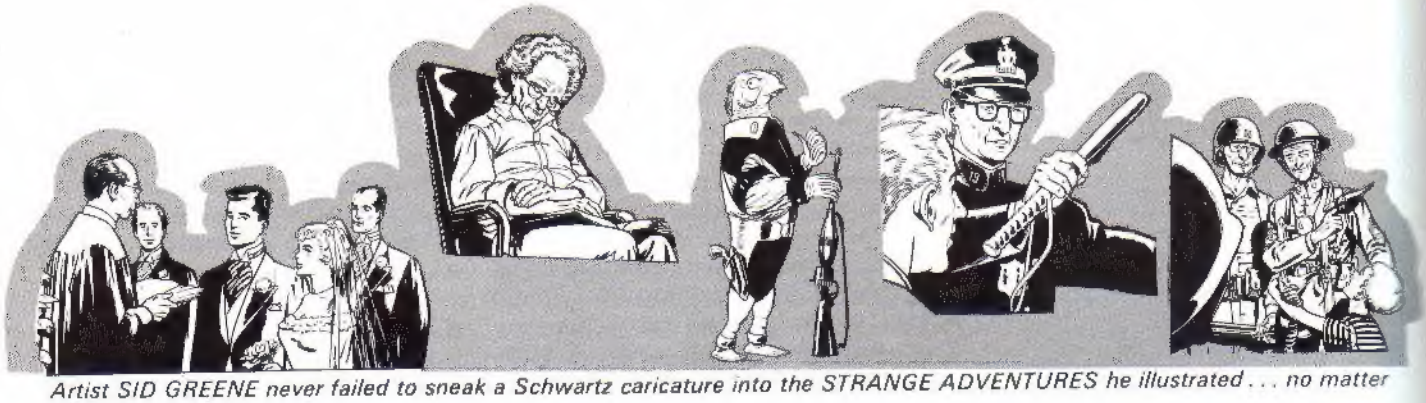
Julie was a slender young man in those days . . . Reddish brown hair, receding prematurely, except for a stubborn widow's peak in the center. Horn-rimmed eye-glasses, tho' the rimless kind were in fashion then . . . In his neat blue serge suit, he made me think of a balding Harold Lloyd. Same whimsical look in his eyes, whether the rest of his face was smiling or not. When he DID smile all over, the Harold Lloyd impression dissolved into what Irwin Hasen later called "the grin of an intelligent chipmunk." As I recall, Irwin meant that as a compliment, because he added ". . . with a very strong jaw." Most accurate, perhaps, was the observation made by our lovely red-haired secretary/receptionist, Jean, who confided later that "Mr. Schwartz has a handsome dignified look to him." Still later, she backed up her judgment and married Mr. Schwartz. Anyway . . . that morning, tho' I liked him at once, I remember feeling that background-wise, Julie didn't have too much going for him. He had been a literary agent, specializing in science-fiction pulps. He had a working knowledge of writing, but he was not a writer. He had a working knowledge of pulp-editing, but he was not an editor. And I don't think he had ever read a comic book before he had bought a few of ours and read them in the subway on the way to the interview. All this, he admitted freely. But it would not have been fair to say that he was batting zero. He had a few things going for him. He had a quick intelligence . . . . His responses to my comments were sharp and discerning . . . And above all, there was that patient look to him . . . I think that's what finally sold me. I remember making the silent observation that there were, in my view, two kinds of writers' agents . . . the sharpies who had no interest in their clients beyond the profit motive . . . and the other kind . . . The gentle ones who nursed their charges like infants and often taught them aspects of their craft that they couldn't learn alone. If Julie fitted into the second category, he MIGHT just be the perfect guy for handling talented people and getting the best out of them.

Certainly Julie's motivation seemed to be of the gentlest sort. He had indeed been a very successful writers' agent till the pulp field fell apart. And his clients were very fond of him . . . One of 'em had sent him to me. The only thing left to decide was . . . "Can he be taught what he needs to to know about our specialized field? Will he learn 'comic-books' fast enough to be useful in a hurry?"

I guess he must have. Because here it is thirty years later, and he's still making himself useful. Not only that. For some time now, people in the business have been calling him a "LEGEND"! Who can do better than that?

The day was February 21, 1944. The next day was Washington's Birthday, and as America had not yet decided that if holidays did not fall on a Monday they would be put there, nobody worked. February 23rd, however, was a regular

GARDNER FOX as drawn by GIL KANE.



Artist SID GREENE never failed to sneak a Schwartz caricature into the STRANGE ADVENTURES he illustrated . . . no matter what the pose!

day in the comics industry . . . the first of thirty years of them so far for Julius Schwartz.

Among the staffers then in the office was a man Julie just knew he'd met before. "City College?" he asked. "Pratt Institute," Sol Harrison, now National Periodicals' vice-president, answered. Schwartz still swears he knew Sol in his college days, and Harrison still swears he could not have.

His duties at the start dealt with plotting stories with the various writers, a job well-suited to his abilities, even though he had never read comics. He had, in his own words, "nothing to do with artwork." "I liked plotting with writers," he says. "It was like a mental exercise. I just became fascinated with that type of literary endeavor."

For the next several years not an issue of SENSATION, ALL-AMERICAN, ALL-STAR (where the JUSTICE SOCIETY OF AMERICA ran rampant), GREEN LANTERN, FLASH, ALL-FLASH, COMIC CAVALCADE passed without Schwartz working out the plots with the writers. Bester left the GREEN LANTERN scripting after Julie had been with the company for a year or so, and Schwartz turned to his science fiction writing friends, whom the death of the pulps had likewise hurt.

"After Al went over to radio," Julie says, "I introduced Kuttner to comics, and he wrote it for about a year. He loved every minute of it. His wife, C.L. Moore, was wild about Doiby Dickles."

Kuttner was followed into the pages of the Schwartz-edited comics by a writer named John Broome, who stayed with Julie for better than twenty years. He also had been a Schwartz client in the agenting days.

GREEN LANTERN, obviously, was receiving special attention. In fact, Julie himself wrote one of the Green Guardian's adventures, a takeoff on a Harold Lloyd movie called SAFETY LAST. He got the villain's name from a "good Dixieland trombone player named Miff Mole." The story vanished and Julie "hardly remembers anything about it" . . . although if he'll look elsewhere in this issue of AMAZING WORLD, he can acquaint himself with it at leisure.

"Safety First" wasn't Julie's first script. He'd written one earlier story. "Shelly Mayer got the idea of putting out a mammoth comic featuring all our characters. He'd call it THE BIG ALL-AMERICAN COMIC, featuring one story of each of our characters. I was assigned to write the JOHNNY THUNDER. I haven't seen it since it was published and, in fact, we don't even have a copy in the office."

Obviously scripting wasn't Julie's cup of mocha . . . editing was, and engaging in plotting sessions with writers. Those sessions are fondly remembered by the one writer who worked most closely with Schwartz for the longest time . . . the man who wrote the one story Schwartz has said was truly historic, "Flash of Two Worlds" . . . Gardner Fox:

I remember with nostalgia those old plot sessions of ours. From nine until twelve noon, we wrestled with plot intricacies, character delineation and other story matter until everything was fixed firmly in my mind.

I can still hear him shout, "Let's go, let's go!" when he was ready to sit down and go to work. Those were happy days, believe me.

Very occasionally, we had to plot after lunch, which we always took together, sometimes still fighting a moot point in the story. Once—only once—in all that quarter of a century, do I recall a story that beat us. It was a cover yarn for STRANGE ADVENTURES and we couldn't seem to get a story to go with it. I came back the next day, and we got the story in about an hour. Funny how things work out that way, on occasion.

Julie Schwartz is, in my mind, the perfect editor, he is conscientious, thorough, painstaking. I feel I ought to know.

In the later forties Julie's activities at National took a turn for the broader. "When I became an editor," he explains, "I never looked at art; didn't know a thing about it. When Mayer knew that he was going to leave, he said, 'From now on you'll look at the artwork as it comes in; after all, you edited the story and therefore you should know what should go into it and whether or not the artist interpretted it correctly.' "

"I said okay, but I knew nothing about art. He told me, 'Don't **worry** about it!' I realized what he meant. He wanted me to look at the artwork as a non-professional. What I liked he figured the young kid outside in the world would like, because he didn't know beans about art either. If I looked at a panel and didn't understand it, neither would he.

"It's no good for an artist to come in and say 'Boy, look what I did in that panel; it's so subtle and ingenious.' If it's not clear, it is worthless. So I look at the artwork from my point of view, an ordinary, average Mr. Joe. I tell my assistants 'If it **pleases** you, it will please the average reader. And vice versa.' "

In theory, this philosophy must have sounded fine to both Mayer and Schwartz. Fortunately Julie has always been willing to look at work more than once.

"When I first came in to DC," remembers Carmine Infantino, "Shelly Mayer took my work around to the different editors, Murray Boltinoff, Jack Schiff, Schwartz. And Julie said, 'Who wants **this?** I don't like it!' "

It was hardly an auspicious beginning to a partnership that has lasted to this day, through the unprecedented upheaval that has raised Infantino from an artist (even though he was the most honored comic book penciller of the day) to Editorial Director and finally Publisher/President of National Periodical Publications. Schwartz's initial growl of discontent with Carmine's innovative artistic style turned into enthusiastic use of his pencils on such strips as GHOST PATROL, BLACK CANARY, DANGER TRAIL, POW WOW SMITH and, of course, THE FLASH and ADAM STRANGE.

Pencils . . . but not inks. "He always hated my inking," says Carmine 'He let me ink a few stories myself, the SPACE MUSEUM series, a few DETECTIVE CHIMPs But he never liked it. He cared for Seymour Barry's style of inking, which was very realistic"

It was Julie who came up with the idea of pairing Carmine's stylized pencils with Murphy Anderson's hyper-realistic inks It was a combo that made ADAM STRANGE one of the best-illustrated strips in comics during the fifties and sixties and won both Infantino and Anderson several Alley Awards from fans as the best in their fields. The task of adapting his own style to Infantino's was maddening to Anderson, however According to the penciler, Murphy was such a strict realist that the poses Carmine put FLASH and others in, sometimes too 'artistic" for an actual person to mimic, were practically sacrilegious

Schwartz didn t care. In his words, 'Carmine and Anderson were both just at the point in their artistic development when they could balance each other, and be a great team."

'Julie's professional," says Infantino 'and he expects you to be professional That's about it. He's sharp . . . and he's not one to pay compliments In fact, I'd worked for him about 15 years when I asked him once how he liked a job He said, if I **didn't** like it you'd know about it'

He does know how to incite you, get you worked up, bring out something different"

Something different was just what Julie wanted then, in the middle fifties Ideas for SHOWCASE features were being batted around a National editorial meeting and 'someone, some unknown inspirational genius, suggested that we bring back the FLASH We decided not to revive the old FLASH from the '40's but to modernize him We got the idea of a new origin, a new costume," which Infantino designed, "a hero who got his inspiration, strangely enough, from reading an old FLASH comic!"

Julie edited the story by Robert Kanigher and oversaw the art team up of Infantino and Joe Kubert. From Steve Allen and a local TV personality named Barry Gray the FLASH's alter ego, Barry Allen, was named Appearing in SHOWCASE #4, the character became a giant success, and the super-hero segment of the comics industry, long dormant, came alive again

FLASH was followed by GREEN LANTERN, the JUSTICE LEAGUE OF AMERICA, THE ATOM and HAWKMAN, all revivals of 1940's heroes edited by Julie For the secret identity of the size-shrinking ATOM Schwartz chose to honor a friend from his science fiction days, diminutive Ray Palmer, who had become a successful editor in the sci fi field

Through all this time Julie was also striving to keep the two dominant professional interests of his life, science-fiction and comics, alive in union STRANGE ADVENTURES, which began in the early fifties, was one of his finest books, featuring a variety of excellent art and strong, if short, stories For **SA** John Broome created THE ATOMIC KNIGHTS, Infantino and Fox SPACE MUSEUM, and the hilarious STAR HAWKINS series came to be Stories by Hamilton and Otto Binder shared space with yarns by Fox and Broome. MYSTERY IN SPACE was Julie's other sci fi title ADAM STRANGE's adventures on Rann, scripted by Fox, were the core of **MIS's** later issues, superbly illustrated by Infantino and Anderson

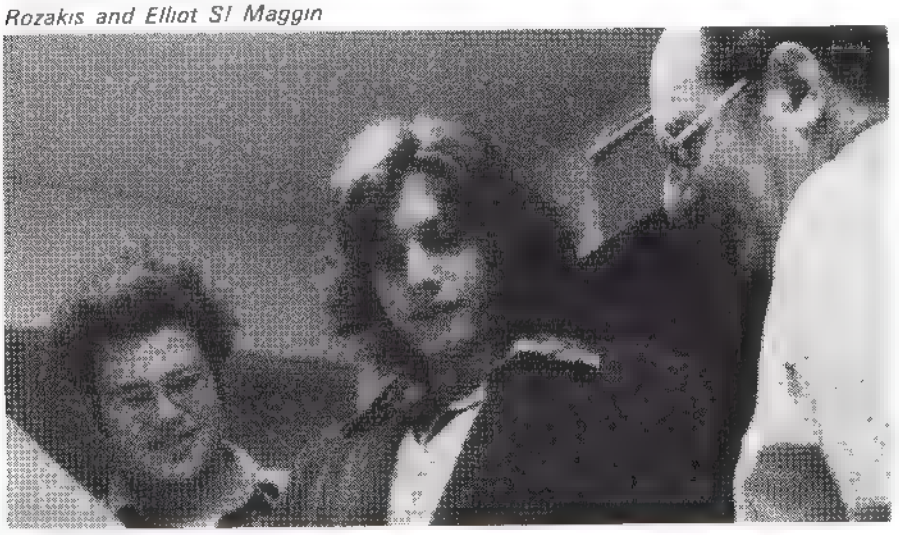
Fans could tell that the science fiction books were a particular love of Schwartz s It was therefore something of a shock when fans read in the lettercol of STRANGE ADVENTURES #156 that Schwartz was leaving the two sci-fi books for ('I don't believe it!') BATMAN and DETECTIVE

The reasons for the change were locked in the changing times of the sixties BATMAN, as a character was in trouble Little detective action was involved in the stories, giant props and very weak science fiction gimmicks were thrown into each story The artwork had been stiffening into rigor mortis for several years, and so had the reader response The National management looked to the man who had revived FLASH and the other Golden Age heroes so successfully

Julie immediately read a bunch of BATMAN comics, he claims he never had before For the first of his 'new look" BATMAN stories in DETECTIVE he enlisted the unwilling Infantino, who never liked doing BATMAN, John Broome as writer, and one stunning goof in "Mystery of the Menacing Mask," he showed the CAPED CRUSADER covering some crooks with a **gun.** Any kid knows that BATMAN avoids guns like poison! Gulping back his embarrassment, Schwartz moved to "Gotham Gang Line-Up" and, through the extraordinary pencils of Bob Kane, asserted his editorial dominance with a surprise move, killing off Alfred the butler

The move was very unpopular among fans but it got the desired response sales climbed And, little knowing what he was starting, Julie decided to bring back one of BATMAN's best foes, the RIDDLER He worked it out with Fox, the story appeared, and a man named William Dozier read it, liked it, and picked up other issues featuring the JOKER and PENGUIN

SID LAZARUS caricatured Julie in the early '50 s, twenty years later, Schwartz looks over artwork with Assistant Editor Bob Rozakis and Elliot S! Maggin



William Dozier was a TV producer of 20th Century Fox. He saw great screen potential for the CAPED CRUSADER, and with Lorenzo Semple, Jr., Dozier adapted the BATMAN yarns for the boob tube. The era of "camp" BATMAN and 88% sales was upon National, BATMAN, and the astonished Julie Schwartz.

That era was an uncomfortable one for Julie. On the one hand, he had a bonanza that he had to exploit. On the other, he was thoroughly nauseated by the campiness enshrouding his characters. The incredible sales were great, but Julie knew well that when a fad faded, it faded **out**. Sure enough, after the TV show had run its course, sales plunged all over the DC line and "it looked as if I might have to go back into agenting."

The solution to the business woes of NPP was, in the management's mind, new leadership. That meant, as things worked out, that Infantino had to lay down his pencil and brush to learn the business end of the industry. It cost Julie his most popular artist, but it probably saved the whole comics field from going under in the post-BATMAN blues.

The BATMAN boom/bust came as Schwartz finished twenty years in comics. He was acclaimed as among the finest men in the field. His personality had mellowed. When he first came to work at DC and for some time thereafter, according to Production Boss Jack Adler, "he had a thing about packages that an executive shouldn't carry them. He always tricked somebody else into carrying them down or up the elevator for him. He had a real thing about it that changed when people got onto it and just refused."

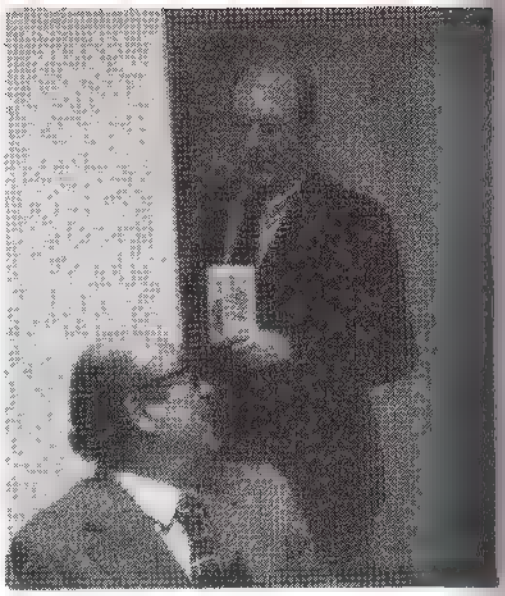
Perhaps Julie was recalling one time when he did carry a package—original Sid Greene artwork to a MYSTERY IN SPACE story. Finding it cumbersome to hold on the subway, he placed it behind him on the seat, and when he came to his stop, he got off, but the artwork kept going. A reprint was used and the Greene pages are still riding the "E" train.

Then there's always the point-of-view of the man who faced Julie Schwartz across a desk for most of their editorial careers . . . Robert Kanigher.

I shared an office with Schwartz for more than twenty years. Our desks were back to back. Staring at him reminded me of (CENSORED — CENSORED). His desk was filled with (CENSORED — CENSORED). At precisely 8:55 he (CENSORED). At 11:55 a.m. he (CENSORED — CENSORED). At 4:44 p.m. he (CENSORED — CENSORED — CENSORED). You could always count on him to (CENSORED). On the rare occasions when he failed to (CENSORED — CENSORED — CENSORED), he unfailingly (CENSORED). His method of editing scripts was to (CENSORED — CENSORED — CENSORED). Artwork to him was (CENSORED). He wants to live to the year 2000 so he can (CENSORED — CENSORED — CENSORED — CENSORED). I hope he (CENSORED). He deserves it.

It was the sixties and new people were coming into the industry, just as it was recovering from the slump. One of the writers emerging was a young man from St. Louis by the name of Denny O'Neil, and a young artist named Neal Adams was also making his presence felt—and how!—in the business. Both had done work before for Julie, marked with originality and excellence. And as comicdom faced a different sort of crisis, they were there to help Schwartz meet it.

The challenge was a readership and an era. A substantial portion of National's older readers were caught up in the social and ethical turmoil of the later 60's, just like any people their age. Society truly seemed to be crumbling, or at least shuddering. Everywhere the problems of the world were making themselves known—and the urge to "do something" intruded even to 909 Third Avenue, where the National offices then were.



Old comrades meet again . . . Mort Weisinger and Julie Schwartz today

The response was to take a dying magazine, GREEN LANTERN, and, in Julie's words, "expand the comics medium, explore its boundaries, explore this new realm . . . relevance."

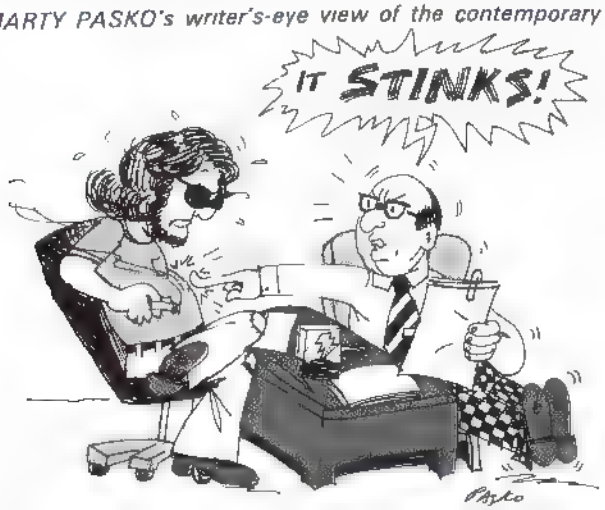
Business-wise it was not a real gamble. **GL** was practically kaput anyway and Infantino wisely figured that a book with relevance coupled with the highest quality writing and artwork could only help DC in terms of publicity and respect within the field.

And as such, it worked. Julie gave O'Neil and Adams free rein, even though he knew that relevance would not go over well with the vast majority of the readership. "Older readers went wild over the book, and it won awards," he says, pointing to the SHAZAM plaques won by the book and two of its stories. "GREEN LANTERN/GREEN ARROW gained us a lot of swell publicity and didn't lose any money. But the younger readers didn't want relevance. They wanted entertainment, and for them the two didn't match up."

And so GREEN LANTERN/GREEN ARROW died. But though relevance is no more, it certainly got its due from Julie Schwartz and Co. "We gave it a hearing," he says, "and that's all we could do."

"Look, I always say that comics should be FACT: Fun, Action, Comedy, Thrills. And above all, **be original**. B O (Be Original) Schwartz, that's me. Anytime any new writer or artist comes in here and wants to discuss something, I tell him: be original—don't copy from

MARTY PASKO's writer's-eye view of the contemporary editor



Writer/Editor LEN WEIN in his mentor's office

anything to your knowledge. Always **surprise** the reader.

"And how do you be original? There's no way except by having originality. It's like asking a violin player, 'How do you become a Heifetz?' You either have it or you don't."

Julie's career in the last ten years has been notable not only for GREEN LANTERN, but also for the new talent that he has brought into the industry. To revivify SUPERMAN, he not only utilized Cary Bates but brought in and developed Elliot S. Maggin, and later Marty Pasko, who says of Schwartz, "he was the first person to plant in my mind the idea of being a writer. Basically I owe being in the business and most of my success to Julie."

"The most important advice I ever got from him was not to take comics **too** seriously, so that you're so uptight when you approach a story that basically you're cold to it before you even start. You can become pompous, because you think what you're doing is so important. Loosen up, he said—and I like to think I have, because I'm selling to him now."

The most controversial event in the last several years of Schwartz's career was the much-publicized conflict with artist C.C. Beck over the direction of the SHAZAM book. Beck didn't like the stories Maggin and O'Neil were writing and as a result, is now off the strip. "The editor and publisher have the responsibility for the success of a book," Schwartz maintains, "and they should not surrender control over it." As far as Julie is concerned, that's the last word on the subject.

"It's a sheer delight to work for Julie," says artist Bob Oksner. "He seems so absolutely sure of himself, he knows what he's about every moment. He demands the best and you want to give him your best. He says he's not an artist, yet he has the uncanny knack of being able to spot bad art and compliment good. He's been around art so long he has the insights of an artist."

"Julie Schwartz is one of the two or three best editors I've worked for in **any** medium," states writer Denny O'Neil, who has worked in every phase of the printed word. "He is one of those rare men who does not try to impose his own ego on the work—he just tries to make the writer look good.

"He has the marvelous quality of being fresh and alive after 30 years in this business. He can be delighted—he's not bored.

"He's a pro. He's got his trip together almost better than anyone. His editing operation is smooth, no sweat. It's what I always aspire to and almost never attain."

"Best editor in the business. I've learned more from him than I learned on my lunch hour last Tuesday." So speaks Len Wein, erstwhile DC writer and presently editor at Marvel, no less. When, in the blood & guts competition of comic books, a rival—even one who is a protege—says such about you, that's praise indeed.

Julius Schwartz won the Academy of Comic Book Artists SHAZAM Award in 1973 for "Superior Achievement by an Individual." But his favorite reward for his years in the business came one day when he sat on a bus heading for work and happened to notice that the kid beside him was reading Jim Steranko's HISTORY OF COMICS.

"We started talking and I asked him how well he liked SUPERMAN and BATMAN. He said 'very much.' When I told him I was the editor he didn't believe it. He said **'You're** Julius Schwartz?!?' How about that? He knew my name!"

Not bad for someone who names bean soup and chili con carne as among his favorite foods and considers himself expert on only two things . . . **not** comics and science fiction, but contract bridge (he has a 1947 "Master's Degree" from BRIDGE WORLD magazine to prove it) and New Orleans jazz (even though he's never visited the Crescent City. "a true jazz fan is called a Moldy Fig. I'm proud to be a Moldy Fig!"). How have these obsessions affected his professional life? Well, he hems and haws, and finally admits that they only prove the value of excellence and skill.

His partner at lunchtime bridge is usually Milton Snapinn, DC's export manager, who sniffs, "he talks a rip roaring game. He's a better pinochle player."

His favorite comic? "The next one I do. Hermoine Gingold was recently asked, 'Do you get bored doing the same play night after night for months?' And she said no, 'each night was a different audience. I feel that way about my job. Each individual performance counts.'

"If I'd known thirty years ago that I would have gone through God knows how many thousands of stories, covers, and all, I would have run away. But I didn't, and I'm glad.

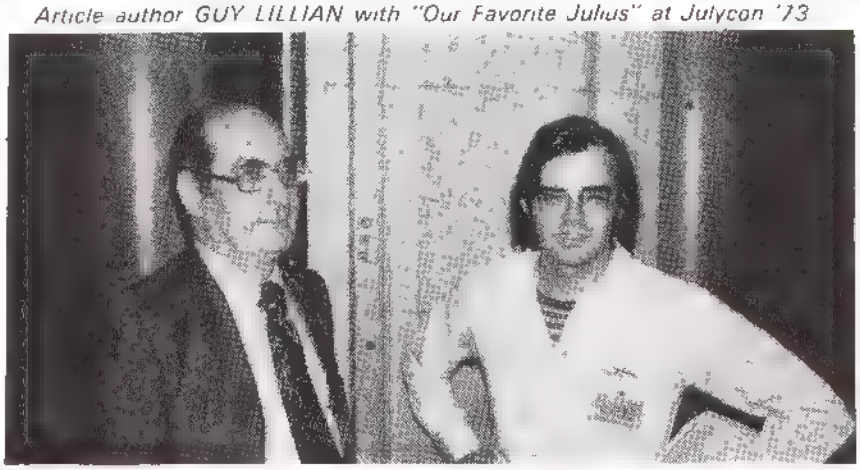
"What am I proud of? Well, I'm proud of all the kids that used to write me letters who are now in the business. Roy Thomas, Marty Pasko, Marv Wolfman, Bob Rozakis who is my assistant here, Mike Barr our friend from Castro Valley, Mike Friedrich . . . and I won't forget 'My Favorite Guy' . .

"I'm currently working on the new JOKER book. I don't know what we'll end up doing with it. Denny has written the first story, Irv Novick is illustrating it.

"Retirement? Dirty word! I'll keep going as long as I can, as long as I have anything I can offer to the industry. Theoretically, at 65 you're supposed to retire, according to American custom. That'll be 1980. But I don't think about it. I like what I'm doing.

"Now get out of here. I've got work to do!"

Article author GUY LILLIAN with "Our Favorite Julius" at Julycon '73



AMAZING WORLD of EDITORIALS

Those of you who saw the Coming Attractions ad in **AMAZING WORLD #1** and then got issue **#2** were probably wondering what happened to the interview with Julie Schwartz. Now that you're holding **#3**, you know, but it's my job to explain **WHY** it's here. You see, as we were getting ready to put **#2** together, Cary Bates announced that he was moving to California to branch out a bit and try some television writing. Ace interviewer Guy Lillian III, who had planned the joint encounter with Cary and Elliot Maggin, found that he had to do it quickly if he was to do it at all. He waited till the last minute because of a number of other projects which kept him busy—the very last minute, about two days before Cary left -and suddenly the deadline was on top of him. There was no time to start on the Julie Schwartz interview. In fact, he couldn't use the tape recorder till he transcribed the Bates Maggin speakout! So we gave him the extra two months to work on our Senior Editor and the result is "Strange Schwartz Stories" in this issue.

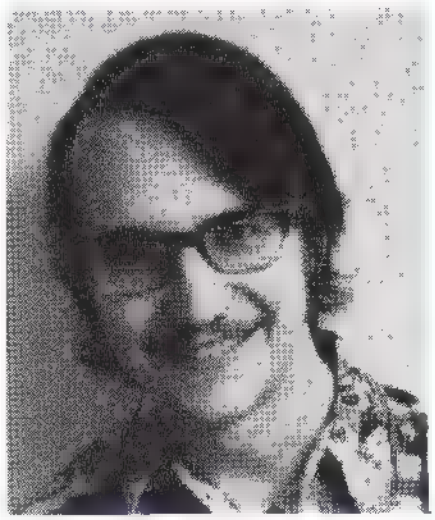
In other news, we have pretty much mapped out the general topics for the next few issues (provided we sell enough copies of these first ones and can keep on publishing). Next issue will spotlight **Batman**. We'll have a pair of interviews as Guy speaks with **Bat-**creator Bob Kane, and Allan Asherman brings you an in-depth look at Murray Boltinoff, who edits **Batman's** adventures in **BRAVE & BOLD** and **WORLD'S FINEST** as well as a number of other top DC books. Also in the issue will be a Dick Sprang center spread, a Neal Adams cover, an article on the **Batman** radio show that never was, and a **Batman** newspaper series featuring **Green Arrow** and **Man-Bat**.

Tentatively scheduled for the following issues: In **#5**, a general issue with a profile of Sheldon Mayer by Anthony Tollin. In **#6** Paul Levitz interviews Joe Orlando as we spotlight the Weird Side of DC. **#7** spotlights **Superman** with an interview of Mort Weisinger who guided the **Man of Steel** through most of the '50's and 60's. Carmine Infantino, DC's publisher, will be the subject of **#8** and **#9** will look at DC's line of battle mags with an interview of Robert Kanigher who has edited and written them for over 20 years.

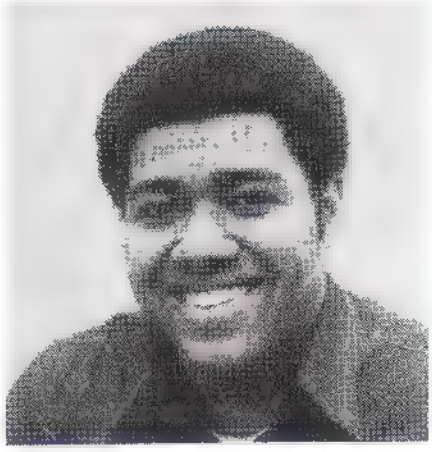
There will, of course, be much more in the issue than I've mentioned: regular features, never before-published art, and surprises!

Bob Rozakis

This month, two more Woodchucks join the clan (nest?)



ANTHONY TOLLIN: Tony comes to DC after stints at Warren Publications as an editorial assistant and as a production assistant at Marvel. A long-time fan, his major interests are **The Shadow** (He owns nearly 200 of the pulp magazines featuring the Scourge of Evil) and **Green Lantern**. His fan activities have included much convention-hopping and membership in CAPA alpha. A former resident of Minneapolis, Tony has never met Mary Tyler Moore.



SERGIO A. CURBELO: Born in Cuba and brought to the U.S. in 1962 at the age of 11, Sergio attended the High School of Art and Design in Manhattan. In 1970, he won an N.P.P. sponsored cartooning award and when he came to pick it up, he showed his samples around the office. The next thing he knew, he was working in the art department. Despite his claim of Cuban origin, we don't believe it because Sergio neither has a long black beard nor smokes smelly cigars!

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AMAZING WORLD OF LETTERS

There is nothing more rewarding about putting out a new publication than receiving a number of complimentary letters on it, especially when the magazine is THE AMAZING WORLD OF DC COMICS and the letters are from long-time fans like those of us who put together these issues!

Dear DC People,

I've read millions of prozines and quite a few fanzines . . . and it doesn't surprise me one bit that it was DC who took the initiative and combined the two, giving us the first real pro-fanzine **AMAZING WORLD OF DC COMICS #1** was more than I expected . . and I expected greatness

The Infantino cover was really great and I hope that DC's publisher will be doing some full fledged artwork for the magazine And Joe Kubert's back cover was sen-sational . . I really like the detail in his pencil work

I was glad to see the Direct Currents column back and the sneaky addition of the old "Behind the Scenes" column at the beginning of the column The articles were almost all worthwhile and interesting, in particular, the review of the **Wonder Woman** film. I think a lot of DC's future in TV and other media will take place through **Wonder Woman** . . . though whether or not this TV version is the proper agent of success is a matter of opinion

The Joe Kubert interview was nice especially the nostalgic reprinted covers But you left one out that being the cover of Joe's personal **DC SPECIAL**.

A stunning Kaluta center-spread . . a fitting tribute to Bill Finger . . an amusing letter-col . . . Jack Kirby's **IN THE DAYS OF THE MOB** and a fascinating look into the **Unknown Soldier**. This zine has a lot to offer How could any fan do without it?

I'd like to see more comics related articles, though Most of the things in this issue were biographical or concerning films and such. The best example of what I'd like to see is 'Behind the Scenes" . . . perhaps you could expand it a little more

I guess that about sums up my hopes for the future . . except for an article on the circumstances surrounding Guy Lillian's seeing Richard Nixon in his underwear

Bob Rodi
34 Chatham Lane
Oak Brook, Ill 60521

Dear Bob,

THE AMAZING WORLD OF DC COMICS was very good and I understand that when Stan Lee saw a copy, he immediately asked Doug Moench, 'Why can't **FOOM** be as good as this?" There's no doubt it already is the best magazine of its type and I'll be sure to get #2. Any chance of getting a subscription? **(There are some things to be ironed out before we can offer subs, but we're working on it!—BR)**

The Kubert interview was quite good and I'd like to see more in future issues particularly some of the less interviewed staffers, like Curt Swan **(Curt's tentatively scheduled for #7!—BR)** Direct Currents was interesting and detailed—who writes it? **(Paul Levitz does the writing with a little help from Carl Gafford or yours truly!—BR)**

The article on **Superman** was the best thing I've seen Allan Asherman do It was excellent, all-inclusive and critical when necessary. Though I've seen it only in reruns, the older fans with whom I've discussed it generally share Asherman's opinions

The biographies were very interesting Comparing the **Shadow** centerspread to the cover used provides good insight into how two different artists handle the same basic scene—and also into how much freedom an artist has in working from a Carmine Infantino layout

"Remembering . . ." interesting, but what was it about? A well deserved tribute to Bill Finger, some cartoons by Sergio Aragones . . . and a **very** funny selection of letters that never made it into print! It's a relief to know my early letters weren't the worst you've ever received

'How a Comic is Created" was the most interesting thing in the issue, even though war comics are definitely **not** my thing At the risk of sounding repetitious, how about discussing similar major decisions regarding your other titles in future issues? It was very good despite errors in grammar and an apparant mix-up in the order of the manuscript pages

Finally, in your lettercol, I hope you'll print several pages of letters, with minor editing if any, as is done in most fanzines—after all, that is what **AWODCC** is!

Rich Morrissey
55 Claudette Circle
Framingham, Mass 01701

. . . . .

Dear Woodchucks

Your premiere issue was absolutely the best magazine I've read in a long, long time Everyone on your staff should be congratulated on a job well done All I can say is it's about time DC had a fan magazine to call its own I've always envied Marvel's fan clubs and magazines and wished DC had the same, now my wishes have been granted with this fantastic magazine

I really enjoyed the Kubert interview, the two Superman media articles, and Paul Levitz's "How a Comic is Created" best I hope the Guy Lillian interviews will be a series **(We'll have interviews in every issue, but Guy won't be the only one handling them.—BR)** In the future, I hope Infantino and some of your best artists will be interviewed I would also like to see an article on how an artist goes about drawing a 20-page story Also, one on why comics get discontinued would be very interesting **(Both will be covered in future chapters of Paul's series.—BR)**

As for the letters page, let's start getting some SERIOUS letters published instead of the childish crap that wasted two pages which could've been used for things worthwhile

Arlen L. Schumer
15-60 Pollitt Drive
Fairlawn, N J 07410

(Reaction was rather divided on my pages of little kid letters, Arlen. Either people loved it or they hated it. But the thing to remember is that these kids who sent the letters in have just as much right to publication as any of our older fans—because they buy the magazines too! We printed their letters because they are amusing, but let's face it—they outnumber us old fogies about ten to one and if they weren't buying the comics, we wouldn't be putting them out for ANYBODY!—BR)

. . . . .

People,

It was a professional job It was thorough, you covered a lot of bases I never dreamed were possible to cover in fandom It was as professional to me as **VARIETY** is to the entertainment business or **THE EDITOR AND PUBLISHER** which I follow as a writer It's that good!

Mort Weisinger
New York N Y

(Mr. Weisinger was editor of the Superman magazines at DC for many years and with Julie Schwartz was the co-founder of the first science fiction fanzine forty years ago!—BR)

* * * * *

Dear People,

Thank you very much for a fine publication at the right time and the right place. With Marvel publishing their own self congratulatory fanzine, it was only a hopeful matter of time before you people came up with one, outdoing the competition once again.

I really liked Guy's interview of Joe Kubert, a really fine artist and writer who deserves a little more credit and appreciation from fans and pros alike. Gee, I wish he'd do some more **Firehair**! By the way, who's next? **(See our editorial elsewhere in the issue for coming attractions!—BR)**

As for the **Wonder Woman** TV show, I thought this type of fiasco died with the 60's **Batman** show. All I needed was a rehashing of an obviously ignorant plot and inept cast. Same goes for the **Superman** TV show, in its own way a new high in mediocrity. George Reeves takes the prize as the most puny strongman in TV history.

Boy, ya shoulda **used** that Kaluta **Shadow** cover. Excellent!

'Remembering . . ." I liked it. Glad you took the time to acknowledge the passing of Bill Finger and his contributions to the industry. Bob's two pages of letters were excellent. I wondered what happened to this type of letters.

The unpublished Kirby story was very good, as usual. How about finishing **IN THE DAYS OF THE MOB #2** and making this a regular feature. There must be lots of unpublished stories here and there around the office. **(Not lots, but enough to keep us going for awhile. We intend to use the rest of the MOB material in future issues, with a liberal helping of other types of material!—BR)**

Paul's article was excellent and leaves room for future installments about the creation of a comic. **(Part 3 is scheduled for AWODCC #4—BR.)** Show us the people who are hardly ever given credit, the colorists, the letterers, etc. In short let us see the process of a comic from idea to our hands as a finished magazine. **(It'll all be here, eventually!—BR)**

And lastly, thank you for the article on the Paramount **Superman** cartoons. I saw the first one at a cartoon festival a short time ago and was gaa-gaa for a long time after. Why don't they show these on TV anymore?

In closing, thanks for a great product, continued success and I hope the magazine goes over **really** big!

Greg Vander Lean
5440 Rambler Way
Sacramento, Calif. 95841

* * * * *

Dear Woodchucks,

Guy Lillian! Bob Rozakis! Carl Gafford! All you need are Jerry Bails and Irene Vartanoff and the major comic fans of the past twenty years will be editing this magazine. And no wonder it turns out so well, for who else but you, who publish DC comics, have the inside information and expertise to put out this greatest of fanzines?

There were, however, two flaws in the issue. First, (I'm sure you're kicking yourselves over it!) Paul Levitz's article seems to have some paragraphs misplaced and it gets pretty difficult to follow. But Steve Mitchell's "... Superman in Technicolor" degenerated into a series of capsule reviews ala **TV GUIDE**. The whole thing read like a Paramount press release. Tell Steve he need go no further than page 19 of the issue in which Allan Asherman does an admirable job of telling the story of the Superman TV show to learn how to do it.

Gentlemen, you have turned out an excellent magazine nonetheless and I can hardly wait to get **#2** and see what other dandy surprises you've cooked up.

Fred Schneider
2234 Hoffman Avenue
Elmont, N.Y. 11003

(We've got plenty cooked up for future issues, Fred! Our biggest problem seems to be finding the space to fit everything in!—BR)

* * * * *

SUGGESTIONS DEPARTMENT: A number of readers have suggestions of what we should cover in future issues. What do the rest of you think?

Start a different DC hero or heroine in each issue, with articles relating to the character. Your fanzine could be the place to try out new ideas for comics, the introduction of new strips, etc. It could also be the place to print new stories of discontinued series such as **The Creeper, New Gods, Demon**, etc.

Nicholas Crincoli
22 Trotters Lane
Elizabeth, N.J. 07208

How about a series based on defunct heroes or strips which were popular in the past? I would really like to see an in depth study of **MYSTERY IN SPACE** as well as the heroes that made it famous, **Adam Strange, Hawkman, Space Ranger**, etc. Just think of all the heroes you could bring in under this category: the original **Robotman, Airwave, Johnny Quick**, even **Fox & Crow**! Anybody remember **Sgt. Bilko** and **Pvt. Doberman** comics? And how about the comics based on famous personalities and movie heroes?

Antone Perry
10166 E. Grayson Rd.
Denair, Calif. 95316

A group picture of the DC editors, writers and artists if this is feasible. **(It really isn't, but we'll try to get as many individual shots as possible!—BR)** Also, a poll taken of **AWODCC** readers to determine their favorite writers, artists, stories, etc. of both the golden age and today.

Jim Hofrichter
RR 1, Box 80
Yuba, Wis. 54672

(To all you gents, thanks for your suggestions. We'll consider 'em for the future. In the meantime, anybody else want to put in his two cents worth?—BR)

* * * * *

Gentlemen:

Congratulations on your first issue of AMAZING WORLD. However, permit me to correct you on one point. You refer to the magazine as a fanzine. This is not correct. By definition, a fanzine is an amateurly produced magazine containing articles, stories and art by fans. Your magazine is a prozine, a fanzine produced professionally.

Larry Downes
21960 Avon
Oak Park, Mich. 48237

(Sorry to disagree with you on a matter of semantics, Larry, but we still like to think of AWODCC as a fanzine. True, the type is set by professionals and the zine is printed offset, but as far as the layout and paste-up go, we do it and we are not professionals at it! There's still a lot for us to learn about putting out a magazine—as the mistakes in #1 show! Besides, no matter how deeply entrenched we become in the comics industry, we're all still fans at heart . . . and we wouldn't be here if that weren't true!—BR)

* * * * *

On that note, let's wrap it up with a plea for letters about this issue! Send 'em to THE AMAZING WORLD OF LETTERS, National Periodical Publications, 75 Rockefeller Plaza, New York, N.Y. 10019.

JULIE SCHWARTZ leads the way

THE NEXT INSTANT A STARTLING APPARITION APPEARS...
JUST AS I FIGURED! SABOTEURS!
WH-WHAT'S THAT? IT AIN'T A BIRD--
IT AIN'T A PLANE!
OR---
AND IT SURE AIN'T SUPERMAN!

BY CARL GAFFORD AND ANTHONY TOLLIN

The post-WWII period was marked by great economic difficulties for America It was not at all surprising, then, to see many of these same problems reflected in the comics industry of the time Rampant inflation, the advent of television, changing tastes and emerging fears all joined to level a near-fatal blow to the then young comic book industry It was not a very good time to be a comic book super-hero

A great many titles were cancelled Those that survived had to undergo drastic changes in format and material By 1950, the 64-page comic was a thing of the past, a victim of rising costs A short lived 52-page format (48 page plus covers) was soon adopted, but before long fell to the wayside, to be replaced by the usual 36-page format familiar to most readers today For a brief period, from 1950 to 1954, DC's multiple feature books (**WORLD'S FINEST, ACTION, ADVENTURE,** and **DETECTIVE**) adopted a 44-page format This brief experiment was one feature less than the 52-pagers, and one feature more than the 36-pagers When they converted in 1954, it was the final doom of back-up series which had been prime attractions in the forties

The super hero was dead. A few stayed on, the big guns like **Superman, Batman, Wonder Woman,** and whatever back features that could sneak by behind the aforementioned superstars **Wonder Woman** had lost her lead feature in **SENSATION COMICS,** while **Superman** and **Batman** had to join forces in the smaller sized **WORLD'S FINEST. The Justice Society of America,** the meetingplace of DC's **ALL-AMERICAN** line, was not long for this Earth

With the demise of the super hero, DC was hardpressed to find a new direction that would restore the successes of Comic Art's Golden Age DC published a variety of strange titles during the post-war years titles like **PETER PORK-CHOP, RACCOON KIDS, TV SCREEN,** and **MISS BEVERLY HILLS.** Some titles, like Sheldon Mayers brilliant **SCRIBBLY** and **SUGAR & SPIKE,** proved both entertaining and successful Unfortunately, far too many **bombed!**

With the continuing decline of the super-hero, the search was on for new trends Horror and crime comics met with considerable success for E.C. and Lev Gleason, but their very nature led to special distribution and parental problems. Besides, DC had long enforced a self-administered code that strictly prohibited many of the staple ingredients of such comics

It is interesting to note that DC almost didn't join the newly formed Comics Code Authority in 1954 Six years earlier DC had boycotted (along with Fawcett, Dell, and Gilberton) the Code's predecessor, the early Comic Magazine Association, on the grounds that the Association's Code was meaningless to their books. At last, however, the advantages of distribution protection won out and DC joined the revived Code Authority

With horror and crime ruled out for DC comics, the editors had to search elsewhere for the new subject matter comics so desperately needed

SAGEBRUSH ACTION

Somewhere along the line, co editors Julius Schwartz and Robert Kanigher struck upon the idea of combining the ever popular Western motif with the comic book. After all, weren't Westerns big in the movies and on the newly arrived television screen? Already, DC had a hit with **Johnny Thunder.** Spotlighting the cover of **ALL-AMERICAN #100,** his premiere appearance sold so well that DC soon converted the entire magazine into a showcase of Western adventure. Bob Kanigher and Alex Toth gave artistic life to the adventures of schoolmaster John Tane who, riding his great horse Black Lightning, secretly aided his father, Sheriff Tane of Mesa City The 'Mystery Rider of the Wild West' reigned supreme in the newly rechristened **ALL AMERICAN WESTERN,** while such established DC stars as **Green Lantern, Dr. Mid-Nite,** and **The Black Pirate** bit the proverbial dust

In April, 1951, **The Justice Society of America** was quietly put out to pasture as **ALL STAR COMICS** became **ALL-STAR WESTERN** with issue 58 In the pages that had once spotlighted the derring do of such luminaries as **Wonder Woman, Green Lantern,** and **The Flash,** Julie Schwartz and Bob Kanigher introduced **The Trigger Twins.** The exploits of Wayne and Walt Trigger were beautifully brought to life by Carmine Infantino, Gil Kane Ross Andru, and Mike Sekowsky

during their ten-year run. When **ALL-AMERICAN WESTERN** was shelved in favor of **ALL-AMERICAN MEN OF WAR**, **Johnny Thunder** joined the **Trigger Twins**, beginning with issue #67.

In **ALL-STAR WESTERN #117**, **The Trigger Twins** were replaced by a new Gardner Fox-Carmine Infantino creation, **Super-Chief**, who would share the final three issues of the magazine with **Johnny Thunder**, by now under the capable artistic guidance of Gil Kane.

Julie Schwartz and Bob Kanigher soon took over the editorial reins of **WESTERN COMICS**. **The Wyoming Kid** had debuted in the premiere issue, and was soon joined in the fifth issue by handyman Hannibal Hawkes who donned mask and costume to ride the Western trails in the series **Nighthawk**. Ruben Moreira and later Gil Kane gave life to **Nighthawk** and his great black stallion, Nightwind.

Pow-Wow Smith, Indian Lawman, debuted in **DETECTIVE COMICS #151** (September, 1949), and eventually joined **Wyoming Kid** and **Nighthawk** in **WESTERN COMICS #43** (Jan.-Feb., 1954).

Schwartz and Kanigher's **ROMANCE TRAIL**, despite a short six-issue run (1949-50), is of considerable interest both as an historical oddity and as DC's first romance comic. Soon afterward, the co-editors would edit DC's first straight romance titles **GIRLS' LOVE STORIES** and **GIRLS' ROMANCE**.

DALE EVANS, famed wife of cowboy star Roy Rogers and a Western star in her own right, was featured in her own DC series. "The Queen of the Cowgirls" began her DC stint in 1948. Today, many fans remember this title for its excellent back-up feature, Alex Toth's **Sierra Smith**, Western private detective.

The success of the **DALE EVANS** title led DC to acquire publishing rights for a comic devoted to the cinema exploits of Western star **JIMMY WAKELY**. Alex Toth again lent his talented pencil and brush to this series.

HOPALONG CASSIDY, adapted from the popular series of movies starring William Boyd, made the DC scene in his own magazine beginning in 1954. With issue 86, Hoppy moved from the then-defunct Fawcett stable of characters to join the DC Western lineup, riding under the editorship of Julie Schwartz for the next five years.

MYSTERY FROM THE AIRWAVES.

DALE EVANS, **JIMMY WAKELY**, and **HOPALONG CASSIDY** weren't the only popular characters adapted to comic book form by DC in the fifties. In what can only be called a kind of poetic justice, comic book adaptations of the very television and radio shows that were then driving comics out of business soon began to appear. Throughout the decade, a number of popular series made their way onto the printed page under the editorship of Julie Schwartz.

The prior success of the DC versions of **GANG-BUSTERS** and **MR. DISTRICT ATTORNEY** (under the able editing hands of Murray Boltinoff and Jack Schiff), prompted DC to release a comic version of **BIG TOWN** in 1951. Julie Schwartz took over the fourth issue and guided the comic for nearly 50 issues until its demise in 1958. At about that time, editor Schwartz developed a comic book version of the TV **CHARLIE CHAN** series, starring J. Carroll Naish. Written by John Broome and drawn by Sid Greene, Julie describes it as one of his best books. Regretfully, it ran a scant 6 issues.

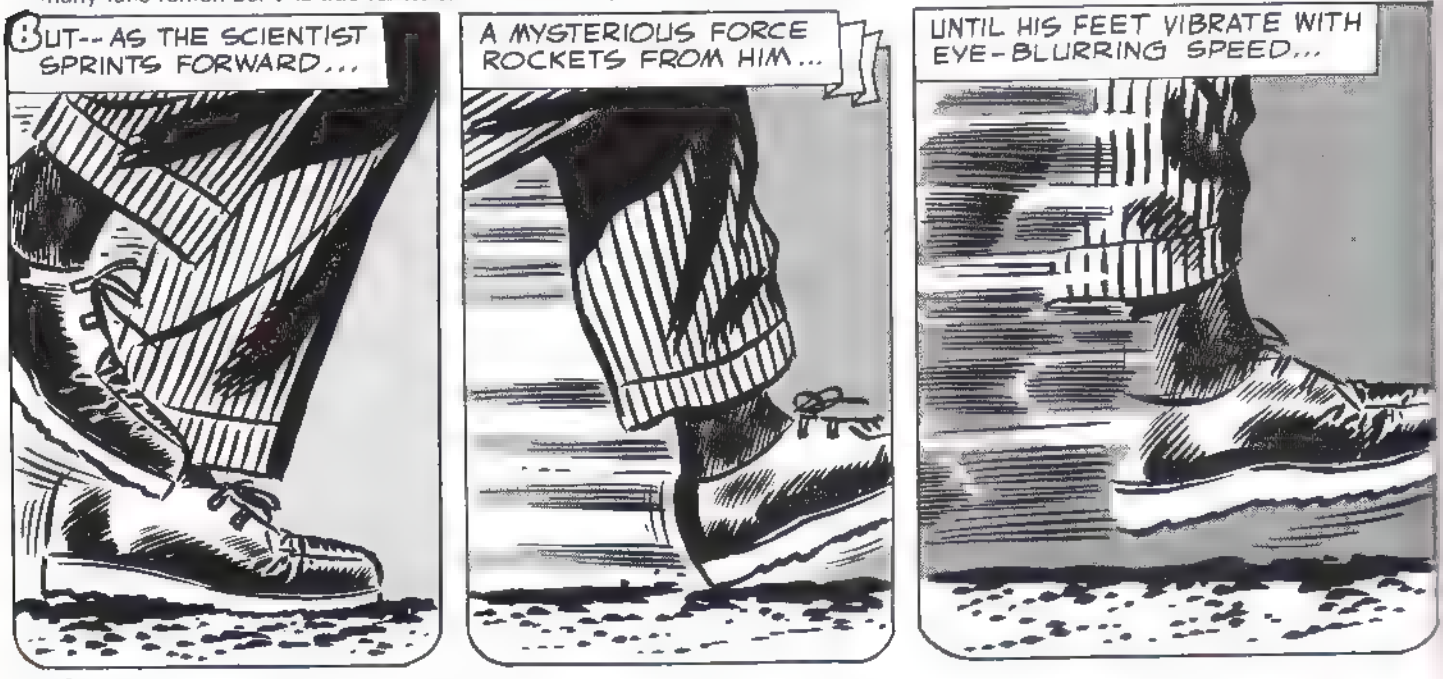
DANGER TRAIL and **THE PHANTOM STRANGER** were two original titles created by Julie Schwartz with Bob Kanigher. **DANGER TRAIL** featured the exploits of **King Farraday**, whose Infantino-illoed adventures would later be reprinted in two **SHOWCASE** issues as **I-SPY**. (before the famed NBC series in 1965). Despite an unassuming six-issue run in the fifties, a revived **PHANTOM STRANGER** would become a successful part of Joe Orlando's mystery line in the seventies.

Schwartz's **REX, THE WONDER DOG**, following along in much the same vein as DC's earlier wonder dog, Alan (**Green Lantern**) Scott's **Streak**, romped through 46 issues and defeated such unlikely foes as the magnetic monsters of the inner moon world. John Broome and Gil Kane turned out **Rex's** adventures, backed by Carmine Infantino's always enjoyable **Bobo, the Detective Chimp**.

SPACE-AGE ADVENTURE

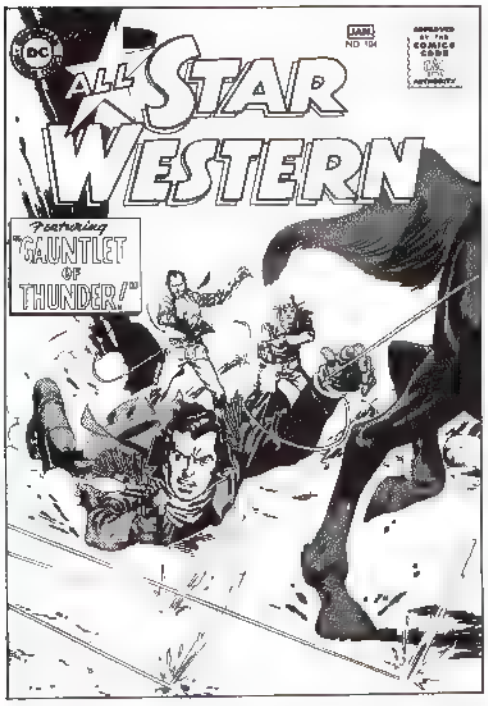
Science fiction made the DC scene in **STRANGE ADVENTURES** and **MYSTERY IN SPACE**. Not surprisingly, both books were the brainchildren of veteran-sf fan and editor Schwartz. (See Guy H. Lillian's in-depth look at Julie elsewhere in this issue for a complete rundown of Schwartz's sci-fi skills.) Together, Julie's new titles ran the gamut of science fiction, from adaptations and stories by the masters to space opera and continuing features.

STRANGE ADVENTURES started out with a special fan attraction, **AUTHORS'** credits were included on the stories and frequently even on the


BUT--AS THE SCIENTIST SPRINTS FORWARD...
A MYSTERIOUS FORCE ROCKETS FROM HIM...
UNTIL HIS FEET VIBRATE WITH EYE-BLURRING SPEED...

covers It was not unusual for the writer to personally guest star in the story Editor Schwartz was following the lead of the great sci fi pulp magazines

Continuing features were introduced early **Kris K-L 99** appeared in many



of the early issues of **STRANGE ADVENTURES** until the series was supplanted by the more popular **Captain Comet.** In later years, Schwartz would introduce **Space Museum, The Atomic Knights,** and **Star Hawkins** to the list of **STRANGE ADVENTURES'** rotating features **MYSTERY IN SPACE** was conceived as a science fiction anthology in the 52 issues before **Adam Strange,** but it was hardly without series of its own, most notably the delightful **Space Cabby** series

Science fiction, unfortunately, has had a consistently poor sales record as far as comic books are concerned Barely able to support themselves, science fiction was obviously not DC's new wave of the future At least, not science fiction in the form it was being presented

Even with the occasional successes of the humor titles and the various licensed characters such as **Sgt. Bilko,** the early fifties were grim years for comics It was time for a breakthrough

PREVIEWS OF COMING ATTRACTIONS

More than any other title, **SHOWCASE** represented the search for new, marketable subject matter. **SHOWCASE** was designed to spotlight new ideas and concepts in the hopes that something would click

SHOWCASE #1 (March April, 1956) premiered **Fire-Fighters** in three daring stories of **Fireman Farrell** drawn by top illustrator John Prentice, the artist who would soon take over the art chores on Alex Raymond's syndicated **RIP KIRBY** strip. For years, DC Editorial Director Whitney Ellsworth had wanted to do a fireman series in the worst way The sales weren't so hot

Julie Schwartz devoted the second issue to **Kings of the Wild**—three adventure stories focusing on man's relationship with the animal kingdom Irv Novick, Russ Heath, Joe Kubert and the Ross Andru Mike Esposito team illustrated co editor Bob Kanigher's stories The book's sales were nothing to roar about

Writer editor Bob Kanigher teamed with artist Russ Heath to create issue 3's novel-length war adventure, **The Frogmen.** The issue itself created no ripples, but Kanigher would eventually adapt the ideas into a more successful series, **Sea Devils**

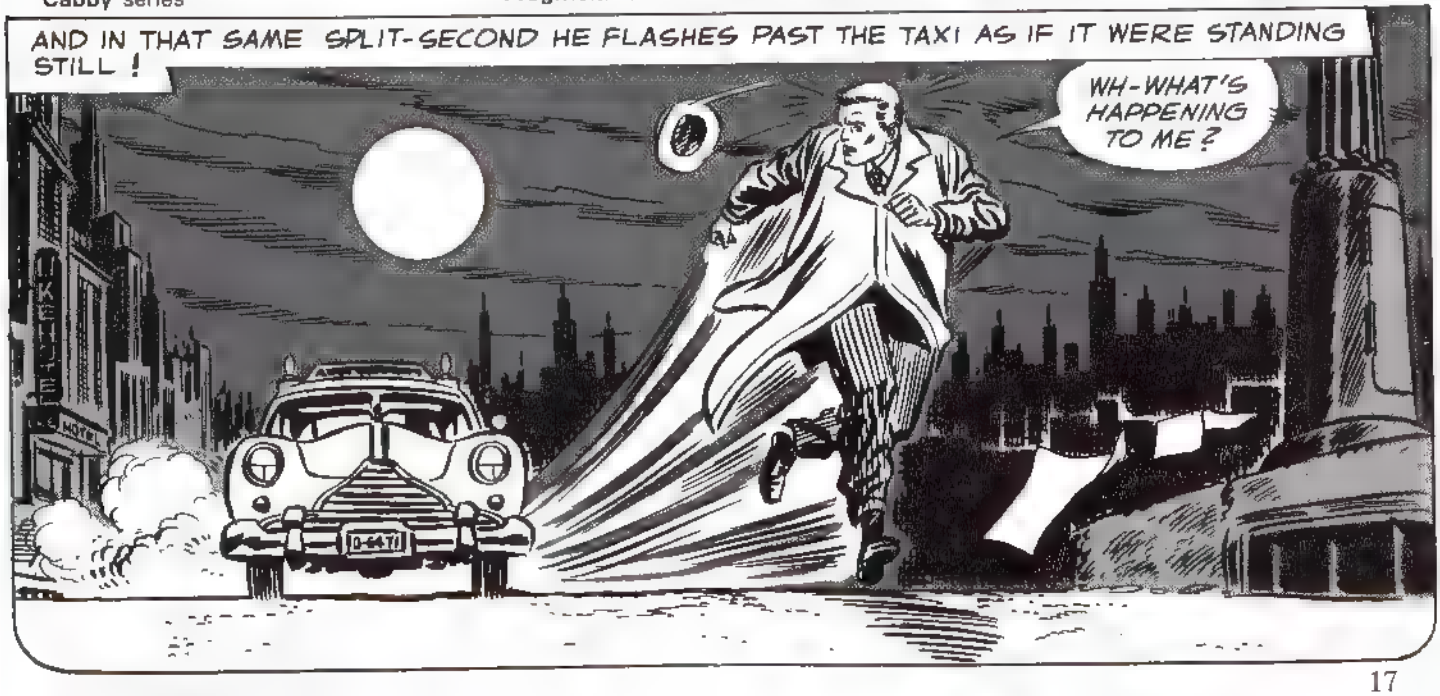
LIGHTNING STRIKES TWICE

SHOWCASE #4 was the big one everybody was waiting for Like Mighty Casey, Julius Schwartz came to bat But unlike Casey, Julie had a **hit** with **The Flash.** Julie had long wanted to revive the popular golden age super star, since **FLASH COMICS** had been one of his favorite titles in the forties However, the old **Flash** was worn out, used up as story potential, A new **Flash** had to be created

Bob Kanigher, one of the principle writers of the original **Flash,** created many of the new aspects of the revived **Flash,** including the Barry Allen identity with his paradoxical lateness The second story in the issue was written by science fiction author John Broome and offered the new **Flash's** first foray into science fictional characters. It was really no surprise that editor Schwartz would incorporate an element of science fiction into the new stories It was to **The Flash's** benefit that science fiction was used as the background and not the formula

Master draftsman Carmine Infantino, artist of many of the Golden Age **Flash** stories, designed the new costume and characters Joe Kubert, another veteran **Flash** illustrator and Carmine's occasional art partner, was selected to ink the first issue over Carmine's pencils

It was a risky venture at best. DC's last attempt at a new super-hero book, **THE PHANTOM STRANGER,** had lasted a mere six issues from 1952 to 1953. Editor Schwartz was hopeful, though, that the combination of old characters with new aspects plus



science fiction gimmicks would click

It takes time for sales reports to come in, and new issues of **SHOWCASE** had to be completed. Jack Schiff edited the fifth issue **Manhunters,** featuring detective stories drawn by Mort Meskin, Curt Swan with George Klein, and Bill Ely. Another cost case.

Jack Kirby, with an editing assist from Jack Schiff, then created one of the most original features in comics **The Challengers of the Unknown.** An unprecedented two issue tryout (#s 6 & 7) chronicled the exploits of four adventurers on borrowed time investigating cases of the supernatural and the scientific in some of the best action-adventure stories ever presented.

Meanwhile, returns had come in on the revived **Flash's** first appearance in #4. Very encouraging, the first positive sign super heroes had enjoyed in many years. **The Flash** returned in **SHOWCASE** #8 (May-June, 1957). Joe Kubert was not available, so Carmine's high school buddy from the forties, Frank Giacoia was brought in to ink the issue. John Broome returned to create the first member of **Flash's** Rogues' Gallery—**Captain Cold** -in 'The Coldest Man on Earth!'

There was no **SHOWCASE** in 1954 when **Jimmy Olsen** was given his own magazine, but **Lois Lane** made her debut in **SHOWCASE** #s 9 & 10. Mort Weisinger, patriarch of the **Superman** comics, edited both issues, which also served to reintroduce **Lana Lang** and establish her rivalry with Lois as a springboard for future stories.

Promising sales reports led to the **Challengers'** return in issues 11 and 12 and then to their own book in 1958. Similarly, **Flash's** runaway sales justified his reappearance in issue 13. Among other things, issue 13 served to introduce the villainous **Mr Element,** who would return in **SHOWCASE #14** as the villainous **Dr. Alchemy.** Times change.

The move was on! Slowly the pattern had been set: a little science fiction, flashy characters with fantastic adventure, an emphasis on tight writing and a high standard of art. The formula was clicking, and the hits started to roll in.

ADVENTURES ON OTHER WORLDS

Under the editorial hand of Jack Schiff **Space Ranger** rocketed his way through **SHOWCASE** #s 15 and 16 with Arnold Drake's scripts and Bob Brown's art before landing a regular spot in **TALES OF THE UNEXPECTED. Space Ranger** would hold that spot for over five years until a move over to **MYSTERY IN SPACE** in 1964 with an editorial changeover to Schiff. The series would hold out another year and a half in **MIS.**

Science fiction settings were again the theme for Julie's **Adam Strange.** Debuting in **SHOWCASE #17** under the title **ADVENTURES ON OTHER WORLDS,** the title was changed to **Adam Strange** with **SHOWCASE #19.** Writer Gardner Fox and penciller Mike Sekowsky were ably assisted by inkers Frank Giacoia, Joe Giella, and Bernard Sachs in their interpretation of the star hopping Earth archeologist with the penchant for adventure. **Adam Strange** went through many costume changes before he began his own series in **MYSTERY IN SPACE #53** (Aug., 1959).

Rip Hunter-Time Master continued the science fiction trend in **SHOWCASE** #s 20, 21, 25 and 26. Edited by Schiff, Boltinoff, and Kashdan, this series went through two different tryouts and four artists before winning its own book in 1960.

GREEN LANTERN DOES HIS RING THING

Julie Schwartz returned to **SHOWCASE** in issue #22 with another Golden Age revised revival, **Green Lantern.** The new **Green Lantern** contained the same science fiction trademarks that were in the earlier Schwartz titles. The mystic lantern of the original GL was replaced by the Guardians of the Universe's Battery of Power. John Broome, frequent author of the revived **Flash,** teamed with artist Gil Kane to recreate DC's new superstar.

And not a moment too soon. The success of **SHOWCASE** had encouraged DC to convert **BRAVE & BOLD** into a similar tryout book. Unfortunately, the results had not been as favorable for the new tryout book, until the **Justice League of America** was conceived. A revised version of the Golden Age **Justice Society of America,** it ran for a three issue tryout in **B&B** #s 28-30. Produced by the Schwartzian team of Gardner Fox (writer) and Mike Sekowsky (penciller), it featured the world's greatest heroes as a crime fighting team galactic in scope. Optimistic, too, as it also featured **Green Lantern** as a member, even though he hadn't gotten his own book at the time!

But future tryouts reflected the greater difficulties **BRAVE & BOLD** had in launching new series. **Cave Carson** made two series of tryouts in B&B #s 31-33, and 40 and 41, until he moved over to **SHOWCASE** for a final tryout (#s 48, 49, and 52), which finally closed the door on **Cave** and his friends.

Julie Schwartz's **Hawkman** also required two series of **B&B** tryouts as well as an additional series of appearances, but this time with a more favorable end result. Gardner Fox wrote all the **Hawkman** stories until 1967, including naturally, the tryouts in **BRAVE & BOLD** #s 34-36 and 42-44 (rendered by Golden Age **Hawkman** artist Joe Kubert) and **MYSTERY IN SPACE** #s 87-90 (illustrated by famed **Atomic Knights** artist Murphy Anderson). **Hawkman** won his own book in April 1964, under the team of Schwartz, Fox and Anderson.

Strange Sports Stories played through five issues of **BRAVE AND BOLD** (#s 45-49), but had to wait the longest of any series to get its own book: ten years and three reprint collections in **DC SPECIAL.** The book finally struck out after six times at bat.

With issue 50, **BRAVE & BOLD** adopted the team up format it has kept to this day, with **Batman** the regular since #75, interrupted only twice for new series try-outs: **Teen Titans** and **Metamorpho.**

SHOWCASE, however, was continuing to have success with its try outs. Bob Kanigher and Russ Heath returned to the sea adventure that inspired **Frogmen** with **The Sea Devils** in issues 27-29. They splashed into their own book successfully **Aquaman,** after years of backing up more prominent stars, continued **SHOWCASE's** sea adventure in a successful four-issue run, #s 30-33.

ATOMIC-AGE ADVENTURE

SHOWCASE #34 previewed **The Atom,** the last of the Schwartz revised revivals combining elements of both DC's Golden Age **Atom** and Quality's **Doll man.** Editor Schwartz, writer Fox and artist Gil Kane utilized the science fiction format that had proven so successful with **The Flash, Green Lantern, the JLA,** and **Hawkman.**

Ravaged by television, trimmed by rising costs and the reduction of titles on the newsstands with the advent of the Comics Code, the 1950s were a desperate period of experimentation. Funny animals, Westerns, detectives, television adaptations, and science fiction all met with limited or no success. But in the latter half of the fifties a formula was slowly hammered out that resulted in the popular series that carried National through the 1960s. We plan to return to the fifties in future issues of **AMAZING WORLD** and concentrate on the individual attempts of the fifties and their influence on the comics of the sixties and seventies.

SNEAK PREVIEW '75

BY PAUL LEVITZ

The first couple of months of 1975 will see eleven new DC series on the stands, and we felt that it would be crowding the Direct Currents section to talk about them all there, so here's a private peek at the shape of things to come

THE SANDMAN

We talked a bit about this mag last issue in Direct Currents, but there's an important update! As of #3 Jack Kirby will be taking over the artistic chores (to free Ernie Chua for the next #1 on our agenda) Michael Fleisher will remain on the typewriter, and Mike Royer on the inks The first issue (#2) will be on sale in January

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CLAW THE UNCONQUERED

He dwells in a land beyond time—born either before eternity or after it has ceased to matter His deformed hand marks him as a target for a world full of bounty hunters, wizards, and dangers as yet unchronicled Prepare yourself for sword & sorcery mixed with high fantasy and join the latest barbarian hero to enter comics Editor Joe Orlando has put two of his top talents on this assignment writer David Micheline (**Swamp Thing**) and artist Ernie Chua, who brings a wealth of experience from inking a Certain Other Noteworthy Adventurer (Not published by us) The first issue will be on sale in February.

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JUSTICE, INC.

Unfamiliar name? Well, perhaps you know it better as **The Avenger**, Kenneth Robeson's pulp character. Either way, Richard Henry Benson lost his family to gang warfare and devoted his life (and fortune) to preventing others from suffering similar losses He gathered a team of extraordinary people who joined him in becoming adventurers like himself Together, they became **Justice, Inc.**

Back in the 1940s these characters thrilled pulp readers, and about two years ago Warner Paperback Library (one of DC's sister companies) began reissuing the novels in paperback form They proved very successful, and now are being continued in new novels based on the characters

Editor Denny O'Neil brings his experience on **The Shadow** to this new mag, and plans to write at least the first couple of issues himself The first issue will be on sale in February

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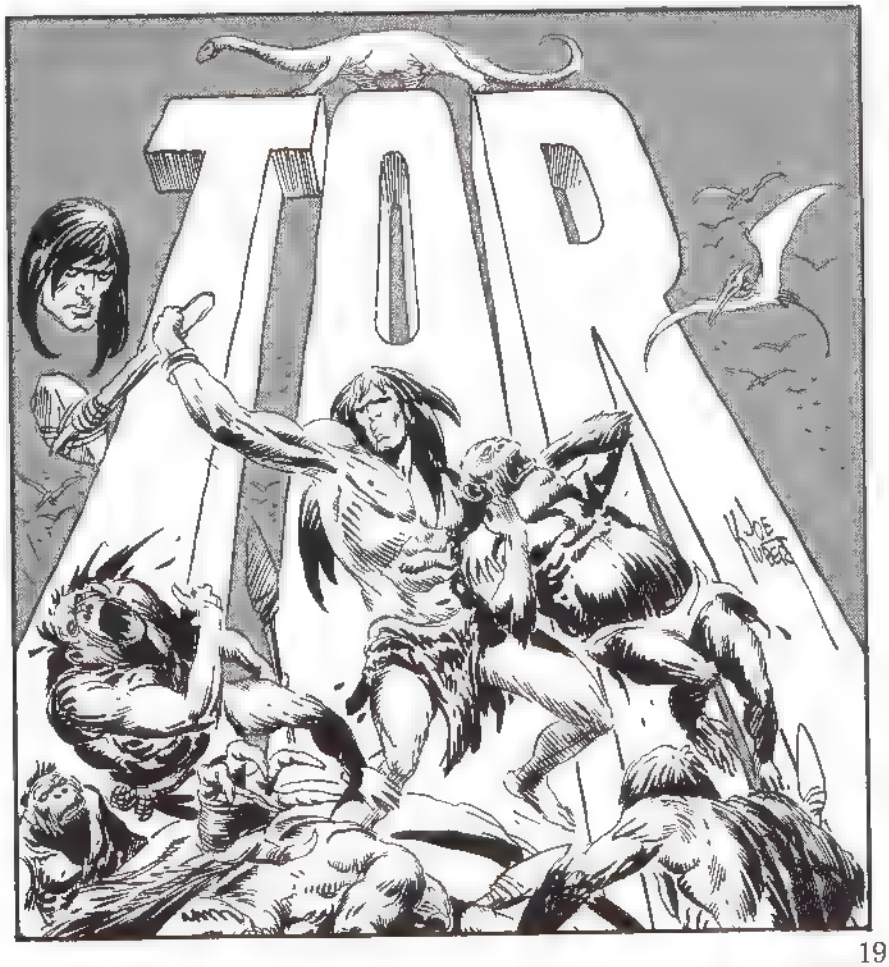
THE JOKER

Different? Daring? Yes It's probably one of the hardest mags to write that we could come up with. Take one colorful super-villain, remove his nemesis (**Batman**) from the scene, and create in-



teresting stories—**without evil winning!** The first issue will also feature Two-Face, to make the problem a little simpler.

Editor Julie Schwartz is sticking by his **Batman** team for this mag: scripter Denny O'Neil and artist Irv Novick. The first issue will be on sale in February.

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TALES OF GHOST CASTLE

Here's a new entry from our newest editor, Tex Blaisdell. As the title suggests, it's the newest of our macabre mystery mags, chock full of vampires, werewolves, demons, and, of course, ghosts.

Hosted by Lucien, the librarian of the Ghost Castle, this mag will use Tex's usual crew of mystery men, with the first issue being written by Paul Levitz and illustrated by Nestor and Quico Redondo, Ruben Yandoc and Ricardo Villamonte. The first issue will be on sale in February.

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TOR

The incredible revival of one of comic's most interesting characters. Enter the world of 1,000,000 B.C. with the caveman hero that Joe Kubert created over 20 years ago.

The art, script, and premise of the magazine is all summed up in its creator Kubert will be handling all the chores himself and that promises a new dimension in action. The first issue will be on sale in February.

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KUNG FU

And now, our mystery entry. At press time we know absolutely nothing about this title—except that editor Denny O'Neil has a more than casual knowledge of the subject, and we are as anxiously awaiting news about it as you are. The first issue will be on sale in January.

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SECRETS OF HAUNTED HOUSE

This mag's a mystery too, but in the more traditional sense of being a magazine full of macabre stories. Joe Orlando's the editor guiding this one, and he promises his usual brand of chills, complete with regular appearances by his entire cast of characters: Cain, Abel, Eve and Destiny. The first issue will be on sale in January.

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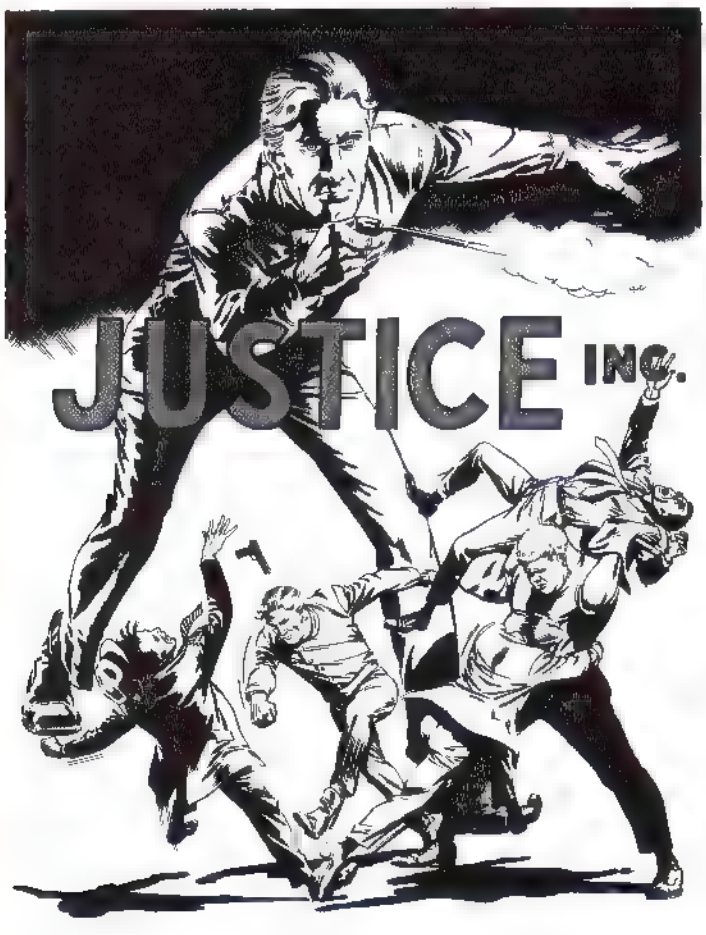
BEOWULF

The dragon slayer of ancient myth returns to enchant modern audiences. This new Denny O'Neil title has yet to acquire an artist, but budding writer



HELP ME! PULL ME BACK! THE EDGE OF THE CLIFF IS BREAKING OFF! AND I'LL GO WITH IT, UNLESS YOU...
YOU
CALM DOWN, YOU RIDICULOUS BUTTER-BALL! WE CAN'T REACH YOU BUT WE'LL THINK OF SOME OTHER WAY TO SAVE YOU! IN THE MEANTIME QUIT JUMPING ALL AROUND YOU FAT NINNY! ALL YOU'RE DOING IS LOOSENING THE ROCKS FURTHER
CAIN, LOOK! IT'S DESTINY! AND THAT PARTY-POOP USUALLY DOESN'T SHOW UP UNLESS SOMEBODY'S ABOUT TO CROAK!
TOO BAD ABEL, LOOKS LIKE YOU'VE REALLY HAD IT THIS TIME!
I AM DESTINY! I KNOW MANY THINGS
SCRIPT Steve Skeates
ART Ricardo Villamonte
EDITOR Joe Orlando

Michael Uslan will provide the script Mike made his debut on **Shadow** #9 The first issue will be on sale in January

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KORAK, SON OF TARZAN

When we converted **Tarzan** to a super spectacular last year, we combined **Korak** with it Now with **Tarzan** returning to 32 pages, we're bringing back his son's magazine. Scripting, as before, will be handled by Bob Kanigher. The first issue (#57) will be on sale in February

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FIRST ISSUE

Query when is a title not a title?
Answer when it's just an idea!
First Issue represents an idea, a theme, and a concept. There's no magazine by that name on our production schedule, nor will there be But every month there'll be at least one new "First Issue" released

Thoroughly confused? Well, remember last issue we talked about a new version of **Showcase**? This is it. Each month we'll publish a #1 of a new magazine on a one-shot basis—like **Sandman** #1 was published last January If the magazine sells well, we'll go ahead and start it as a bi monthly magazine beginning with #2 It might take a year (like **Sandman**), but at least we'll have good solid sales reports to base our decisions on

And now for a quick run-down on some of the projects in the works

ATLAS kicks off the series in January. It's a new Kirby mythological character, set in a totally different world and time

GREEN TEAM is a Joe Simon creation, about a group of boy millionaires (Jerry Grandenetti art.)

SUPER-HEROES BATTLE SUPER-GORILLAS is the working title of a **Giant** First Issue being prepared by Julie Schwartz and Nelson Bridwell The title says it all

METAMORPHO gets a try out of his own, with editor Murray Boltinoff bringing together the element man's creators for a return engagement Bob Haney and Ramona Fradon

At last count,the other projects in the works run as follows Julie Schwartz-1, Joe Orlando-2, Jack Kirby 3, and Joe Simon-1. And there's more popping up every day

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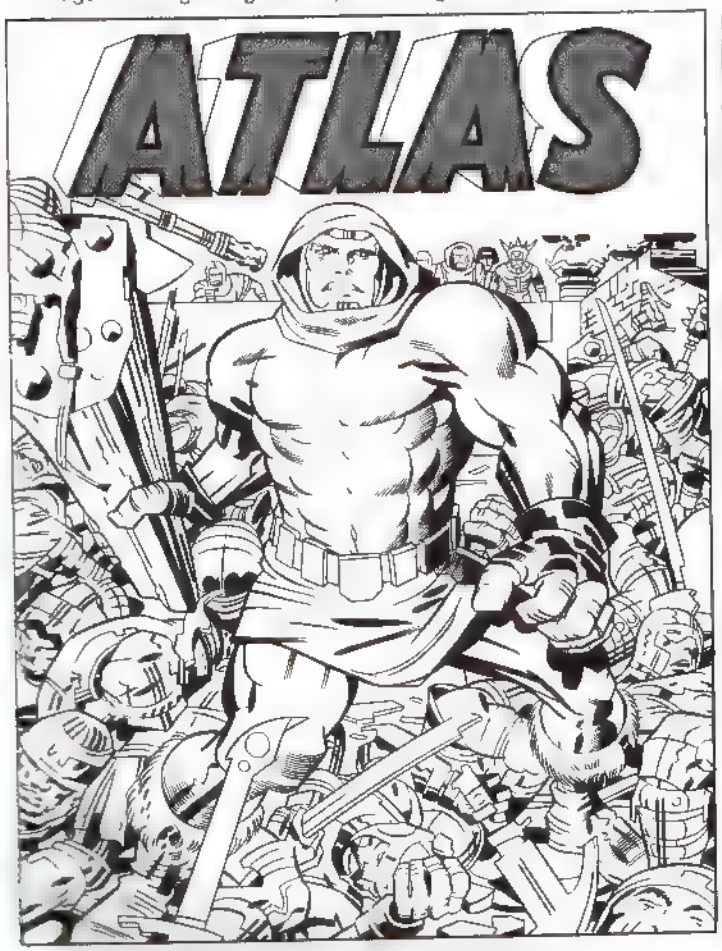
Enough news for you? If it isn't, turn to **Direct Currents** and take a look at all the rest of the things that have been happening. And make sure you're sitting down!



IT MAY INTEREST YOU TO KNOW WE'RE IN A SUB-BASEMENT--A SECOND BASEMENT WHERE THEY STORE TOOLS AND SUCH
AND NO DOUBT YOU'VE NOTICED YOU'RE LASHED TO AN OLD FASHIONED BUZZ-SAW!
UGGH NOT THAT COIN AGAIN?
THE Joker
YOU'RE CHEATING! YOU ALWAYS BET A PAIR OF SOMETHING IN YOUR JOBS!
WHERE'S THE DOUBLE IN THIS SET UP?
YOUR LUCK HAS DESERTED YOU JOKER--
BUT OF COURSE THE COIN WILL DECIDE YOUR FATE!
YOU LOSE! ISN'T THAT A LAUGH?

THE CAP-SHAZAMMER KID

BY E. NELSON BRIDWELL

When DC acquired the rights to **Captain Marvel** from Fawcett Publications, we envisioned an eventual translation of the World's Mightiest Mortal to the TV screen. The natural thought was that Billy, Cap, Sivana, Mr. Mind, Mr. Tawny and the others would be perfectly adapted for animation. But things don't always work out the way we imagine they will.

Shazam is now on CBS every Saturday morning. But it's live -not animated. Most of the **Shazam** characters familiar from the comics are missing. Billy Batson is in a different setting. And yet it seems to be working.

Michael Gray plays the role of Billy Batson, boy newscaster (though there are only passing references to his radio and TV work). Jackson Bostwick is Captain Marvel, and Les Tremayne portrays Mentor.

Which brings up another question: who's Mentor?

As originally planned, Mentor was to replace Shazam as Billy's predecessor. This was nixed as tampering with the hero's origin. The approved version was to identify him as the mysterious figure who led Billy into the abandoned subway tunnel to meet the old wizard and gain his powers. However, on the tube, there is no explanation at all of Mentor's identity. That he is old seems quite obvious. In one script, he speaks of Beethoven as though he had personally known the composer. In another, he claims to have instructed Cupid in archery. And he is an agent of the Shazam gods, the Elders, as they're called on the show.

Somehow, the title character, old Shazam, has been entirely eliminated! Instead of summoning him in the subway tunnel by lighting a brazier, Billy summons the Elders—Solomon, Hercules, Atlas, Zeus, Achilles and Mercury—by the use of a kind of "electronic brazier," plus a rhyming chant:

'Oh, Elders, fleet and strong and wise,
Appear before my seeking eyes!"

This is done only when the Elders signal Billy that they want to speak with him. The Elders are done in simple animation—the only part of the show that isn't live—except for occasional special effects. This includes a dramatic lightning-transformation of Billy to Cap, done with live action matte photography, and animation overlays.

Billy and Mentor drive a kind of mobile home around the country, righting wrongs, with Billy only changing to Captain Marvel when absolutely necessary. They seem to deal chiefly with the problems of young people, generally in their early teens. Billy's age. The vital issues of the day get into the stories, kid gangs, women's lib, even drugs (in a two-part tale).

Hold it! Doesn't this all sound rather familiar?

Well, I wouldn't be a bit surprised if someone had been reading the old **Green Lantern/Green Arrow** mags. There are certainly many parallels: the hero traveling with a wise elder (like the Guardian from Oa), the relevance of the themes, even the two part drug story. But there are very significant differences.

There seems to be no attempt to "discover America." Billy and Mentor know who they are and what they stand for. Yet neither is as self righteous as Ollie Queen was in the **GL/GA** series. And the drug story does not concern kids on junk, but boys working for a pusher. The whole thing comes off on a level closer to that of the kids who watch the Saturday TV shows.

The humor which has always been a part of Captain Marvel in the comics shows up to some extent on the show, though some writers seem more adept at injecting it into their scripts than others. I hesitate to mention any examples, though, since I have only seen a few of the completed shows, and there's always the possibility of a line or short

scene being cut before a script reaches the TV screen.

Filmation, which produces the series, has certainly rung a few changes in the Shazam legend, but the stories are nonetheless good. The acting is generally fine and the dialogue superior. (This is a purely objective judgment — just forget that a few lines I suggested found their way into the final scripts.)

The first reports are encouraging and indicate we have another hit on our hands. (The last hit we had on our hands was **Super-Friends**, which is still playing Saturday mornings on ABC, in case you didn't see it last year.) The **Shazam** show has plenty of action, but little if any real violence (that bugbear of children's programming). And what if Captain Marvel doesn't do quite as fantastic feats as the comic-mag original? They'd have a heck of a time rigging up special effects to give us a picture of Jackson Bostwick pushing the Antarctic icecap back into place, or carrying South America where it belongs after it nearly bumps into North America! But there are so many things you can do on a comic page that filmmakers just can't copy!

Who knows? Some day we may yet see all the great **Shazam** characters on the screen. Maybe Charlton Heston will get out his old **Ten Commandments** costume and makeup to play Shazam. Can you imagine a Muppet Mr. Mind? And as for Mr. Tawny...

Tell Morris the Cat I'll have to see his screen test first!

STORIES TO STAGGER THE IMAGINATION

FROM BEYOND

CONFESSIONS OF A COMIC-BOOK PROFESSOR

BY MICHAEL USLAN

I'm cleaning up this room and I'm throwing out every one of these funny books!'

"Go sell these worthless comics outside for two cents apiece and make some spending money!"

'Did you ever actually learn anything worthwhile from these 'things'?"

How many times did we all hear those not so sweet phrases? How often did someone say, "There goes the funny kid who reads the funny books!" Who could forget the countless times we would hear, "Don't you read them comics here, kid! This ain't no library If you want 'em, buy 'em, if not, git th' hell outta my store! '

Why am I teaching the first accredited college course on comic books today? Well, because I just barely managed to pick up my "funny books" before my mother came upstairs to clean my room, because rather than selling them for 2¢ each, I held out for a nickel and never got it, because those "things" taught me how to read, because I didn't mind being called 'the funny kid," and because when old man Peddit threw everyone out of his store, I bought a comic so I wouldn't be yelled at

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So here I am, nearly twenty years later, teaching a comic book course at Indiana University and through their correspondence division, and working for National (which happens to satisfy one piece of extreme wish fulfillment, and therefore functions as great therapy) Your next question How'd that guy ever get the college to let him get away with teaching a comic book course?

I'm glad you asked

"An' he shoots out GLOP like dis!"

It wasn't easy

Roger "Where Was I When All This Was Happening?" Stern had been teaching a one hour credit experimental course on comic book history and art, while I was having fun with an I U Free University course on "The Comic Book Hero " Roger and I collided on the airwaves as we both were disc jockeying insane radio shows for the same station In between "Sh Boom" and 'Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini," I learned that Stern (Sterno to his friends) and I had the same interest golden oldies, trivia, comics, and women, though not necessarily in that order The worn and weathered face of that lad revealed that he just couldn't stand teaching the course any longer I took it over and revised the whole thing As the lad grew older, he learned that he could leap an eighth of a mile, and so Sterno leaped into fanzine publishing ('C P L " is the name and it's excellent PLUG!),

My rewritten course was to be an academic approach to the comics, divided into its history, folklore, art, sociology, psychology, and literary/educational value We would look at their stages of relevancy and fantasy, the many aspects of censorship, their effects on other media penciling and inking styles, their psychological implications, current and future trends, and the role of comics in school systems I wanted my students to receive an unprecedented three hours of college credit for it, which would make it as important as history, physics, or chemistry

Informed that I must have a sponsor before I, as an undergrad, would be eligible to teach, I considered Underwood

Meat Spread, Charmin Tissue, and Nabisco Shredded Wheat, before settling on Dr Henry Glassie of the I.U Folklore Department. I decided that the latter selection might impress the Dean of the College of Arts & Sciences a bit more than the other sponsors would. Actually Dr Glassie, a leading expert in the field of folklore, was progressive and enthusiastic about my ideas and donated his time and interest to the comic book cause.

The next step in my crusade was the big one. I had been summoned to appear before "The Committee." I had heard whispered rumors that "The Committee" was composed of inhabitants of Madame Tussaud's Wax Museum, along with a demon or two. With notes and visuals tucked securely under arm, I walked nervously up the majestic steps of the College of Arts & Sciences. It looked somewhat like a cross between a MacDonald's stand and **The Fortress of Solitude.** I was certain that I saw two golden arches towering over the edifice like a twin halo, and a giant golden keyhole perched on the front door. Perhaps it was, as everyone said, my active imagination.

The mother of Frankenstein was at the reception desk, at least it looked like her: a long, white-faced female with built in scowls. She ushered me into the silent chamber of "The Committee." I was sure that I had seen this all before in **"The Wizard of Oz."** The doors creaked open and there it was—the original table and chairs from the secret sanctuary of the **Justice League of America!** Seated at the infinite table was a panel of deans, professors, and students. A graying dean sat at the head of it and announced to the members in a raspy voice that sounded frighteningly like Marlon Brando's **"Godfather,"** that I was the gentleman who wanted to teach a course on comic books. I was sure that the raised eyebrows and astonished facial features of the board were shot with those distorting fish-eye lenses. A few committee members smirked, and a student panelist gave me one of those half-second laughs where he sort of spit out a curt "Hampf!" as well as the remnants of his bologna sandwich from lunch. I sat down in the middle of that jungle, and I was **scared!**

I remember the Dean's first words. "So you want to teach a course on comic books at my university, do you!?" I then recalled that they had just rejected a course proposal on 'Somnambulism in Parapsychology," while there I sat, asking for a course on "funny books." I don't remember anything that happened afterwards, except being revived by the sight of the graying Dean jumping up and down in his seat while looking at some original art which I had brought with me, as he elatedly revealed, "Hey! I remember this one! Have you got the one where **Superman** gets hit by kryptonite bullets?"

The course was approved for three hours of credit.

. . . . .

I'll never forget the day the cameras took over the classroom. I know that sounds like a title for an Irwin Allen science-fiction movie, but it really happened. TV crews were there to film the first five meetings of "The Comic Book In America," (formerly "The Comic Book in Society," but then again, wasn't **"ADVENTURE COMICS"** once **"NEW ADVENTURE COMICS?"** Admittedly, my course's title change had nothing to do with second class mail or sales figures, but nonetheless . . .). By the third session, not-so little Lenny Axelwheel made sure that he was the first one in class, so he could select the seat that best showed his profile. He came to class in tie and jacket, always making certain that I would ask the students a particular question which he wanted answered. Imagine how impressed I was with Lenny's thirst for knowledge. Imagine how perplexed I was when I would ask his question and his hand would go up first to answer it. I called on him. He stood up and, as the hot camera lights baked the rest of us, a cool and collected Lenny rattled off a treatise on the metamorphosis of **Green Arrow.** It would've really looked great, if it wasn't for those cue cards he kept looking at, taped to the insides of his palms.

After the first semester's class, I learned by experience to pre-register each student so I could see just who was getting into my class. Why? His name, I think, was Milan Swepper, but the class knew him only as "Big Moose." John Chancellor's NBC News was visiting us that night, and out of the twenty-nine intelligent students in the class, the alert reporter decided to interview "Big

Moose ' before millions of viewers Since I went into shock moments after he opened his mouth, I don't remember what he said Eyewitnesses tell me, however, that when he was asked what he thought of a comic book course being taught in college, he replied, "Duh, well, I like to look at the ones about that hero named after a bug who climbs walls and shoots dis gloppy junk all over da Octopus Man . I mean it's neat that I can read dem . . (there was a dramatic pause here, roughly for an eternity) . . in a schoolroom classroom "

After they scraped me off the floor, I became a tremendous Walter Cronkite and Harry Reasoner fan

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Luck ly, the rest of that semester and the semesters since have produced no more great moments in broadcasting We did have our high points too, such as the time each term when DC's Denny O Neil came in to speak I wanted to get different speakers, but the class voted for Denny so many times that we had to award him Mouse Ears and an honorary Mouseketeer diploma for being the star of our comic book talent round-up days Once, 'Bubbles" Heckman wanted us to fly in Bob Rozakis. "Bubbles" didn't bel eve that Rozakis existed (our comic book scholar felt that the editors made up their own letters and put that fictitious name down); but if he did, he wanted to see what a guy who spent his lifetime writing letters to comic books looked like. "Bubbles" was voted down 29 to 1

And so, out to the sprawling metropolis of Bloomington, Indiana, mecca of the Mid-West, epicenter of world trade, flew Denny O Neil. I remember how nervous he was when he walked off Bloomington Airlines' 747 -the crop duster once used in the TV series "Green Acres "

'The trip wasn't too bad," Denny said as he took off his helmet and unstrapped his chute "I just didn't like the seating arrangement of a wooden bench on each side of the plane." Denny put the rest of his burned on board, in-flight meal back into the Bloomington Airlines souvenir baggie, and we drove on to Indiana University

Denny talked about the changing comic book, recalling in passing how **Batman's** 1959's writer once had the **Caped Crusader** fighting everything from dinosaurs to giant-size versions of normal, everyday products The following day's edition of the student newspaper had a picture of Denny seemingly counting the dots in the classroom ceiling panels, as the front-page headline proclaimed something intense like, "Comic Author Has Batman Battle Giant Tooth Paste Tubes," Maybe John Chancellor wasn't so bad

The next week's session was on comic book censorship A provocative discussion turned into a hot debate The hot debate soon became a blistering argument as one student claimed that the government should censor all comics, movies, TV, magazines, and newspapers The other students, who had been debating where the limits should be set on comic book violence, loudly challenged the ideology of the renegade heretic In closing his defense, the lone fighter for total censorship stormed out of class in a rage, only to return the following week to unleash a holocaust of furor over his unpopular stand that writers and artists of underground comix should be rounded-up and exterminated. I had been looking for someone to act as a match to spark class discussion, and I wound up with a walking freight car of liquid oxygen, nerve gas, and Ex Lax

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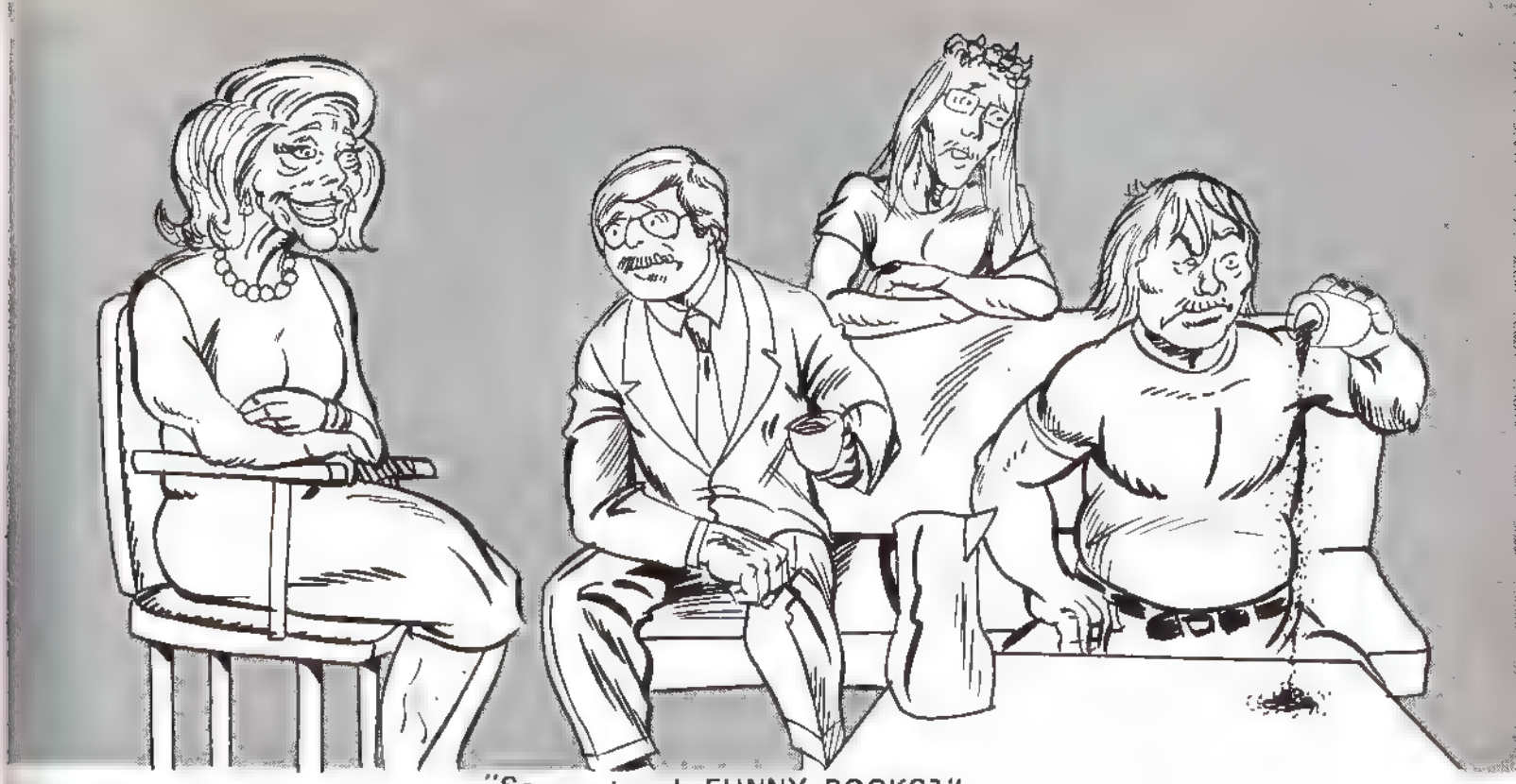
About this time, the course had gained a bit of renown from all the publicity Despite this, I was invited to lecture at many colleges, high schools, and teacher's conventions I also had to reckon with those havens for insomniacs, those haunts for housewives the TV/radio talk shows

The first is always the worst they told me, and boy, were they right! I was to appear with Steve Englehart and Gerry Conway on a Mid-West TV station's "Good Morning To You Show" with

BATMAN saves writer O'Neil from a '50's plot device.



"So you teach FUNNY BOOKS?"

Tessie Godspeed. Her name should have tipped me off. It didn't. The three of us showed up at 7 A.M. as requested. Half asleep, we awakened suddenly as a Harriet Nelson look-alike danced toward us, wearing so much make-up that her face cracked and flaked when she smiled. She asked us for a good comic book song to use as our introduction. Steve suggested "The Batman Theme," I suggested the opening from 'Superman," Gerry suggested we leave, and Tessie whipped out a harp and played "Getting To Know You." We later were informed that she only knew two songs: that one and "Who Put The Overalls In Mrs. Murphy's Chowder?" We were all very relieved that she had played "Getting To Know You."

On the stage, set up to resemble her living room at home (which must have been decorated in early bad taste provincial), there was room on the guest couch for only two people. I volunteered Steve and Gerry. As they went on the air, Tessie welcomed "Steve Conroy" and "Larry Engleman," two writers of "funny books." She remarked, "So you're writers of comic books!" Before they could even say "Huh?", she offered them coffee. "Housewives love the coffee routine," she confided in us during a station break. Of course, she admitted that they didn't use real coffee, but rather fine grains of deep brown sand so that there would be no spilling. Gerry and Steve laughed. Unfortunately, I had drunk half a cup of it while chatting with her on the air. During the commercial, I had replaced Steve on the couch. Tessie opened up the second half of the show by introducing us as "Mike Conway" and 'Gerry Useless". She peered at me through the tons of mire and make-up that were holding her eyes on her face and said, "So you teach funny books!" Luckily, at this point I had another of my famous memory lapses and remember nothing more than Steve laughing hysterically off-stage.

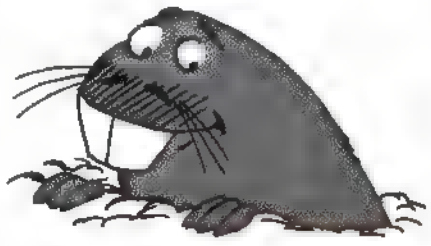
Before we left the studio, Tessie's ace cameraman took a piece of original artwork we had brought along and propped it up on an easel so it could be used as a background for the closing credits. Just as director Homer Jones' name flashed across it, it fell over, taking the wooden easel with it.

Tessie cursed.

. . . . .

The wind-up to each semi-traumatic semester of my comic book course features a session in which each student unveils his final exam—an original comic book story that he has created, written, and drawn, using techniques discussed in class. Many were of a religious theme and others were underground style. We had our share of unique super heroes, too, like **"The Funny Farm Four," "The Incredible Schlep," SHAZINSKY! It's the original Captain Polish,"** and **"Sgt. Fooie and his Blithering Idiots."** Perhaps the one most interesting and fun was the adventure of a new hero who satirized the kung-fu type of comic books, entitled **"Yuck-Foo's Revenge."** It was far better than the one "Big Moose' turned in. Poor "Moosie" didn't quite understand the assignment and handed in a four page tracing of an old **"Fox & Crow"** story, with the title changed to 'Wolf & Bird." Believe it or not, "Moose" maintained a "B" average in his major all through college. "Comic books," however, was **not** his major.

Since those days, one text-book later (**The Comic Book In America,** 450 pp., Indiana U., PLUG! PLUG!) and one accredited correspondence course later (PLUG! PLUG!), I find myself taking off from law school for the summer and sitting in the DC offices discussing the culture impact of **Bizarro, The Geek,** and **Jimmy Olsen's** bow-tie with a group of colorful characters like Allan Asherman, Paul Levitz (star of **"Weird Levitz Funnies"**), Bob Rozakis, Carl Gafford, Steve Mitchell, and Guy Lillian. I listen to them planning new comic book titles like **"Bizarro Sermonette," "Weird Romance,"** and **"Batman/Mr. Potato-Head Team-Up,"** and I wonder what great crime I have committed and how I got here.



NOTE: The story you've just read is true. Well, maybe exaggerated a little. The names were changed to protect the innocent . . **me!**

IN MEMORIAM
OTTO OSCAR BINDER
August 26, 1911—October 13, 1974

OTTO OSCAR BINDER

Once again, one of the greats of comics and a friend of so many of us has passed away. And surely Otto Binder has left a greater mark on the world of comics than most.

Born in Bessemer, Mich., Otto was the youngest of six children. His family had emigrated from Austria the year before (his father having preceded them in 1906). They finally settled in Chicago in 1922.

The flowering of science-fiction in the mid 1920's enthralled Otto and his brother Earl. Soon they were trying their hands at writing s-f, teaming under a pen name suggested by Earl: Eando Binder (E and O—Earl and Otto). They finally made their first sale in 1930, to **Amazing Stories**. Entitled "The First Martian," it was not published until 1932, and they were not paid (at the rate of ¼¢ per word) until two years after that.

But their writing wasn't enough to feed them, so Otto worked at many jobs, while Earl finally found employment in an iron works. After that, Otto did most of the writing, though still as "Eando Binder." He was to retain this **nom de plume** for his sci-fi work throughout his life.

In 1935, Otis Adelbert Kline, noted s-f and fantasy author, hired Otto as an agent in charge of his New York literary office. Business was bad, however, and they called it quits two years later. Meantime, Otto had made contacts with top s-f mags. He was writing for Mort Weisinger, editor of **Thrilling Wonder Stories**, and Ray Palmer, editor of **Amazing**. It was for this latter that Otto created the famous **Adam Link** series about an intelligent robot in a world of humans.

Another brother, Jack Binder, came to New York to join the Harry "A" Chesler shop as an artist. Through him, Otto entered the world of comics. This was in 1939. Soon after Fawcett started its comic line in 1940, Otto began writing some features for them, such as **Captain Venture** and **Golden Arrow, Bulletman** and **El Carim**. Then came the day when editor Ed Herron told him, "Okay, Otto! You're ready for **Captain Marvel!**"

Otto probably did his finest comic writing for **Captain Marvel**. His fertile brain gave birth to **Mary Marvel, The Marvel Family, Mr. Mind, Mr. Tawny** and numerous other characters, including **Sivana's** evil progeny, **Sivana Jr.** and **Georgia Sivana**. All in all, from 1941 through 1953, he wrote 986 stories of the Shazammers out of 1,743—over half the entire **Marvel Family** saga!

But that isn't all. He wrote for virtually all the other Fawcett features. He even did the near-impossible by creating a popular text hero. Most texts in comics were put there strictly to fulfill postal regulations—and read like it. But **Captain Marvel Adventures** boasted the exploits of **Lt. Jon Jarl of the Space Police**—by Eando Binder! I was one of the kids who read and loved them.

Otto wrote for most comic publishers from time to time. For Timely (now Marvel), he created **Captain Wonder, The Young Allies, Tommy Tyme** and **Miss America**; he also wrote **Captain America, Human Torch, Sub-Mariner, Destroyer, Whizzer, All-Winners Squad** and others. For Quality, he originated **Kid Eternity** and wrote such features as **Blackhawk, Doll Man, Uncle Sam** and **Black Condor**. For MLJ (now Archie), he scripted **Sterling, The Shield, The Hangman** and **The Black Hood**.

1948 was the year Otto came to National. He soon introduced **Merry, Girl of 1,000 Gimmicks,** in the **Star-Spangled Kid** strip. Quickly, **Merry** took over the **Kid's** place in **Star-Spangled Comics**. A good beginning, but Otto was to become best-known at DC for his work on the **Superman** magazines.

It was Otto who wrote the first **Legion of Super-Heroes** story, introduced **Jimmy Olsen's Elastic Lad** identity and his signal-watch (while scripting the entire first issue of **Jimmy's** mag); wrote the debut tales of **Lucy Lane, Super-Monkey, Titano the Super-Ape** and—most important of all—**Supergirl!** He also created the first imaginary tale, for **Lois Lane**. I'm not 100% sure whether he wrote the first **Bizarro** story, but he did script most of the early ones, including the first of the **Tales of the Bizarro World** series. He also wrote the classic "Superman's Return to Krypton."

Late in 1960, Otto quit comics for a while to become editor of **Space World** magazine. He returned in 1964, for five years, his first '64 story being "The Rainbow Faces of Superman." He left comics again in 1969 and devoted himself mainly to sci-fi for the next five years. He did adapt some science-fiction stories to comic form for a paper back publisher in 1973 (**Frankenstein, The Invisible Man, The Time Machine, 20,000 Leagues under the Sea** and **The Mysterious Island**).

He has left a wealth of fine writing behind him. In science-fiction, we have such classics as **Lords of Creation, Adam Link, Robot,** and **Anton York, Immortal**. And in comics—more than one can easily comprehend. Over 1,300 scripts for Fawcett, more than 2,000 for 20 other publishers, this included some 93 heroes in 198 magazines—altogether, almost 50,000 pages of comics!

Goodbye, Otto. We'll never forget you. You've left us so many reminders.

GREEN LANTERN

NATIONAL SAFETY WEEK

CARELESSNESS CAUSES ACCIDENTS

SEE DAT SIGN? LET DAT BE A LESSON TO YOUSE!

IT WAS REALLY VERY SIMPLE THE WAY MIFF MANTON HAD IT FIGURED OUT. ALL HE HAD TO DO TO BEAT THE LAW WAS HAVE A FOOLPROOF SYSTEM- ONE WHICH LEFT NO ROOM FOR CARELESS MISTAKES.

BUT HIS SYSTEM NEGLECTED TO TAKE INTO ACCOUNT TWO IMPORTANT FACTORS—**GREEN LANTERN** AND **DOIBY DICKLES**.

THEN BEGAN ONE OF THE STRANGEST STRUGGLES OF ALL TIME—BECAUSE EACH BATTLER WAS WAGING A CAMPAIGN OF...

"SAFETY FIRST!"

10

WE ALL KNOW DOIBY DICKLES IS A VERY CAREFUL DRIVER--BUT WHY IS HE BEING SO VERY **EXTRA** CAREFUL TODAY?

OKAY, PUSSY. CROSS DA ROAD YOUSE HAS GOT DA RIGHT O' WAY.

A FUNNY LOOKING HUMAN ...BUT NICE.

PUTT... PUTT...

CABBY! I'VE GOT TO CATCH A TRAIN. CAN'T YOU DRIVE FASTER?
SORRY, MISTER. IT'S AGAINST DA LAW TA DRIVE FASTER DAN 20 MILES PER HOUR IN TRAFFIK.
AND A LITTLE LATER...
AH! 15 FEET FRUM DA FIREPLUG. IT'S POIFICKLY LEGAL TA PARK HERE.
DOIBY, PLEASE! WHAT IS THIS ALL ABOUT?
WOT! AIN'T YOUSE HOID DIS IS NATIONAL SAFETY WEEK? IT'S TA MAKE US REELIZE TOO MANY ACCIDENTS IS CAUSED BY CARELESSNESS. WE GOTTA LOIN TA BE MORE CAREFUL ...NOW PARM ME, I GOTTA KEEP ME EYE ON DA ROAD.
MEANTIME, IN THE WARDEN'S OFFICE OF GRAYSTONE PENITENTIARY.
WELL, MIFF MANTON, YOUR SENTENCE IS UP TODAY...YOU'RE A FREE MAN. I HOPE YOU HAVE LEARNED YOUR LESSON HERE.
YES WARDEN. I SURE HAVE!
WARDEN
SO LONG, GRAYSTONE--AND THANKS FOR MAKING ME REALIZE A VERY SIMPLE FACT. IT DOESN'T PAY TO COMMIT A CRIME.. UNLESS YOU MAKE SURE YOU'RE NOT GOING TO BE CAUGHT!
I CAN'T AFFORD TO MAKE A SINGLE MISTAKE. ONE CARELESS STEP AND I'LL WIND UP IN GRAYSTONE AGAIN. I'VE GOT TO PLAY THIS GAME SAFE AND SOUND!
BUS TO GOTHAM CITY STOPS HERE
THE FOLLOWING NIGHT--REUNION IN GOTHAM CITY OF THE NOTORIOUS MIFF MANTON MOB.
BOYS, IT'S GREAT TO SEE YOUR UGLY MUGS AGAIN. I'VE BEEN AWAY A LONG TIME--BUT WE'RE GOING TO MAKE UP EVERY LAST MINUTE OF IT!
AINTCHA AFRAID OF GETTIN' CAUGHT AGAIN, MIFF?

I'M NOT GOING TO GET CAUGHT! THE COPS NEVER KNOW BEFOREHAND WHERE AND WHEN I'M GOING TO ROB, DO THEY? SO THE ODDS ARE ALL IN MY FAVOR!
YEAH? THEN HOW COME SO MANY CROOKS ALWAYS WIND UP IN JAIL?
THEY'RE TOO CARELESS! CRIME'S A BUSINESS -- AND LIKE ANY BUSINESS MUST BE RUN SAFE AND SOUND!
THAT MAKES SENSE TO ME... SO WHATTAYA SAY.. IN HONOR OF OUR NEW SAFETY POLICY, WE BEGIN BY ROBBIN' THE GOTHAM SAFETY BANK!
NEXT DAY, IN THE CENTER OF TOWN, WE FIND...
THIS IS ALAN SCOTT-YOUR ROVING RADIO REPORTER - ASKING A VITAL QUESTION OF THE MOMENT: WHAT ARE YOU DOING TO OBSERVE NATIONAL SAFETY WEEK?
MADAME, PERHAPS YOU WOULD LIKE TO TELL US WHAT SAFETY RESOLUTIONS YOU HAVE MADE?
WHY, ER... DON'T MIND IF I DO!
MY HUSBAND IS ALWAYS TELLING ME HE GETS INTO TROUBLE BECAUSE OF MY BACKSEAT DRIVING. WELL, FROM NOW ON, I'VE RESOLVED TO KEEP MY BIG MOUTH SHUT!
WELL, WELL, LOOK WHO'S DRIVING PAST, FOLKS. NONE OTHER THAN DOIBY DICKLES, THE FINEST, BEST, AND SAFEST CAB-DRIVER IN TOWN!
AWWWW, ALAN. YOUSE IS JUST SAYIN' DAT BEEKUZ IT'S TRUE!
ALAN'S SURE DOIN' A WUNNERFUL JOB IN DIS SAFETY CAMPANE. IT DOES ME HEART GOOD TA SEE HOW CAREFUL EVERYONE IS DRIVIN'!

DOIBY! KEEP YOUR MIND ON YOUR OWN DRIVING! YOU'RE HEADING RIGHT INTO THAT CAR PARKED IN FRONT OF THE GOTHAM SAFETY BANK... OH, OH! TOO LATE!
GOTHAM SAFETY BANK
CRASH!
AND SO A FEW SECONDS LATER, WHEN MIFF MANTON AND CO. CRASH OUT OF THE BANK WITH THE LOOT—
HOLY SMOKE! WHAT'S HAPPENED HERE?
THIS DUMB HACKIE CRASHED INTA ME!
OOOOH! BANK ROBBERS!
BANK
GOLLY, MIFF, THINGS AIN'T GOIN' SO SAFE AND SOUND!
WE AIN'T CAUGHT YET! WE'LL SCRAM IN THE CAB--AND TO MAKE SURE THE HACKIE CAN'T BLAB TO THE COPS, WE'LL MAKE HIM DRIVE!
DAT'S WOT YOU T'INK!
LISTEN, BROTHER, YOU DRIVE US TO 18 HILLSIDE STREET OR YOU'LL NEVER DRIVE ANYONE AGAIN ANYWHERE!
OKAY, YOUSE BULLIES!
DEY AIN'T SO SMART' DIS GIVES ME A CHANCET TA SIGNAL GREEN LANTRIN!
DOIBY'S IN TROUBLE!
AND THAT, FOLKS, CONCLUDES TODAY'S INTERVIEWS.
HD
A QUICK DASH TO ALAN (GREEN LANTERN) SCOTT'S APARTMENT...AND...
GOOD! DOIBY'S SIGNALLING HIS ROUTE. HE'S HEADING THROUGH MIDWAY PARK..
GOTHAM CITY
AND THEN A MIGHTY OATH IS SOUNDED AS THE POWER RING'S EERIE ENERGY IS RENEWED BY THE MYSTIC GREEN LAMP...
IN BRIGHTEST DAY, IN BLACKEST NIGHT,
NO EVIL SHALL ESCAPE MY SIGHT!
LET THOSE WHO WORSHIP EVIL'S MIGHT,
BEWARE MY POWER..GREEN LANTERN'S LIGHT!

RIPPING THRU THE BRIGHT NOONDAY SKY, GREEN LANTERN TAKES UP DOIBY'S TRAIL...
I CAN'T SAY I QUITE APPROVE OF DOIBY'S TIMING. DID HE HAVE TO PICK NATIONAL SAFETY WEEK TO RUN INTO TROUBLE?
SHORTLY --IN MIDWAY PARK...
MIFF, LOOK-- GREEN LANTERN! WE NEVER FIGURED ON THAT!
WE GOT GUNS, AIN'T WE? SHOOT HIM DOWN!
DICKLES, STOP THE CAB!
WHAT'S HAPPENED TO OUR GUNS? THEY'RE SHOOTING SOAP BUBBLES!
HA! HA! LANTRIN FIXED 'EM GOOD WIT' DA POWER RING!
DOIBY, WHAT'S THIS ALL ABOUT?
LATER, LANTRIN. LATER. I GOTTA CONKCENTRAKE ON WOT I'M DOIN'!
KEEP OFF DA GRASS, YOUSE LUG --AIN'T YOUSE GOT NO RESPECK FER DA LAW?
KEEP OFF THE GRASS
KEEP THE GRASS
DAT CROOK IS TRYIN' A SNEAK ATTACK ON LANTRIN -- BUT DA QUICK-T'INKIN' DICKLES BRAIN WILL SAVE DA SITULATION!
KEEP OFF THE GRASS
GD

BUT DOIBY'S AIM GOES HAYWIRE...
BOP!
KEEP OFF THE GRASS
UGH!
AND GREEN LANTERN SUCCUMBS TO HIS DEADLY NEMESIS -- WOOD!
THIS IS FOR YOU, DICKLES, FOR MESSING UP OUR CAREFULLY LAID PLANS. IF YOUR PAL HADN'T BLASTED THE FIRE-POWER OF OUR GUNS, WE'D BE GIVING BOTH OF YOU THE REAL BUSINESS!
WHAT NOW, MIFF?
SAFETY FIRST! THIS TOWN AIN'T BIG ENOUGH FOR GREEN LANTERN AND US... SO WE'RE GETTIN' OUT! THAT CAB'S A JINX! LET'S GET OUR OTHER CAR ... BACK AT THE HIDEOUT.
SHORTLY-- AFTER THE THUGS FLEE
D-DOIBY, WHERE ARE YOU?..ARE YOU ALL RIGHT?
SURE, LANTRIN. BUT LEAVE ME GO ON DREAMIN'. I YAM IN DA MIDST O' RESCUIN' A PURTY DAMSEL WOT'S IN DISTRESS.
OH, STOP YOUR NONSENSE. TELL ME WHAT THIS IS ALL ABOUT WHILE I TRY TO PICK UP THEIR TRAIL.
DON'T GET LONESOME, GOITRUDE. I'LL COME BACK AN' PICK YOUSE UP LATER.
--AN' I WAS DRIVIN' 'EM TA 18 HILLSIDE STREET WHEN YOUSE RESCULED ME.
WELL, THERE'S NO SIGN OF THEM. IT'S NOT MUCH OF A HOPE, BUT LET'S SHOOT OVER TO THAT ADDRESS.
60
BRIEF MOMENTS LATER, THE DYNAMIC DUO ENTERS THE THUGS' HIDEOUT TO FIND IT --
EMPTY! DEY'VE SCRAMMED AWREADY!
TOO BAD! LET'S GET OUT OF HERE AND TRY TO FIGURE OUT WHAT WE DO NEXT.

BUT AS THEY LEAVE...
LANTRIN! HERE COME DA SCOIVY WOIMS NOW!
OF COURSE! WE FLEW HERE SO FAST, WE BEAT THEM HERE! ALL RIGHT, DOIBY-- ACTION!
YOU'RE RUNN.NG THE WRONG WAY, PAL!
GL AGAIN! THE GUY MUST BE TWINS!
YOOF!
I'LL SOFTEN UP DIS T'ICK-HEADED LUG FOR YOUSE, LANTRIN!
PFFFT!
CONTROLLED BY GREEN LANTERN'S INDOMITABLE WILL POWER, FLAMING BOLTS OF CONTROLLED ENERGY SHOOT FORTH FROM THE POWER RING...
THERE'LL BE NO ESCAPE THIS TIME, CHUMS!
YIII!!! I'M RUNNIN'-- BUT I'M NOT GETTIN' NOWHERE!
ONE- TWO.. YIPE! ONE O' DEGE GUYS IS MISSIN'... MIFF MANTON! HE MUSTA SLIPPED T'RU YER FINGERS!
W-WHAT?!
WHAT'S HAPPENED TO THE MISSING MIFF MANTON?
GL AND HIS STOOGE COULDN'T KEEP THEIR EYES ON ALL OF US AT THE SAME TIME. AND NOW I'M GETTING OUT OF TOWN-- BUT FAST!
OH, RATS, I FORGOT! THIS IS NATIONAL SAFETY WEEK --AND THE COPS'LL PICK ME UP IF I EXCEED THE SPEED LIMIT. THIS SLOW PACE IS KILLING ME!

ONCE I GET THRU THE TUNNEL AND OUT ON THE OTHER SIDE, I'LL BE IN OPEN COUNTRY. THEY'LL NEVER GET ME THEN.
DRIVE SLOW
TO THE FLEEING CROOK, THE NEXT FEW MOMENTS SEEM LIKE AN ETERNITY IN THE WINDING TUNNEL...
AT LAST--THERE'S THE EXIT NOW. JUST LET ME GET SAFELY THRU IT...
BUT AS HE EXITS FROM THE TUNNEL, MIFF MANTON MEETS A STARTLING SURPRISE!
LOOK AT THAT CROWD UP AHEAD -- COPS, PHOTOGRAPHERS, RADIO MEN... SAY, WHAT IS-- HEY! I BET THEY'RE WAITING FOR ME!!
HEADROOM 14FT
PULL OVER THERE!.
I'M A GONER!
SURPRISE UPON SURPRISE!
CONGRATULATIONS, SIR! YOU ARE THE ONE-MILLIONTH PERSON TO DRIVE THRU THE GOTHAM TUNNEL WITHOUT ACCIDENT DURING THIS NATIONAL SAFETY WEEK. AND IN HONOR OF THE OCCASION, WE ARE PRESENTING YOU WITH THIS BEAUTIFUL "SAFETY" TROPHY...
GLUG!
SLOW
80

AND NOW WON'T YOU TELL THE RADIO AUDIENCE THE SPECIAL CARE YOU HAVE BEEN TAKING TO AVOID ACCIDENTS?
WELL, I HAVEN'T MUCH TIME, BUT..ER ...WELL...
IN THE MEANTIME, STYMIED IN THEIR SEARCH FOR THE MISSING MIFF MANTON..
I JUST CAN'T FIGURE OUT HOW MANTON COULD HAVE... DOIBY, AREN'T YOU LISTENING TO ME?
I YAM ALL EARS, LANTRIN. BUT I GOTTA HAVE SOME SOOTHIN' MOOSIC TO RELAX ME NOIVES.
--AND SO SAFETY FIRST IS MY POLICY FOR AVOIDING ACCIDENTS.
LANTRIN, DAT VOICE--
MIFF MANTON! BUT WHERE'S IT COMING FROM?
..AND THAT CONCLUDES OUR NATIONAL SAFETY WEEK CEREMONIES FROM THE WESTERN END OF THE GOTHAM TUNNEL.
T'ANKS, MISTER ANNOUNCER!
ONCE AGAIN - PURSUIT OF MIFF MANTON!
NOT SO FAST! DA WIND IS WHISTLIN' T'RU ME EARS!
CAN'T HELP IT. WE'VE GOT TO MAKE TIME!
ENTRANCE
I COULDA SWORN I SAW SOMETHING ZOOM INTO THAT TUNNEL! BETTER GET MY EYES EXAMINED.
SWOOSH!
LOOK--GREEN LANTERN!
IS DIS POSE OKAY?
HOLD IT!

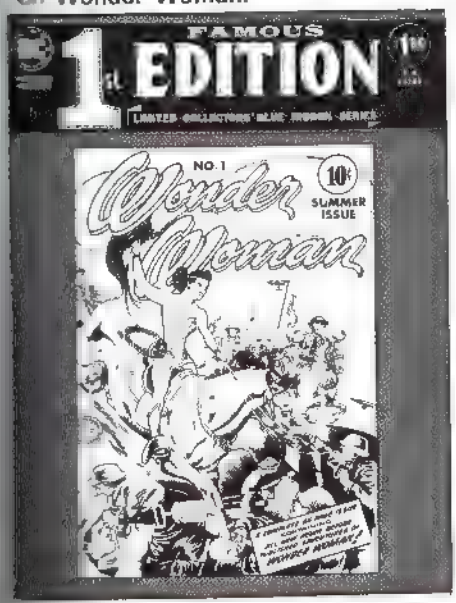
THAT MAN THAT WAS JUST INTERVIEWED ON THE RADIO--WHERE IS HE?
HE DROVE DOWN THAT ROAD.
HERE WE GO AGAIN, DOIBY!
GOLLY, ALL WE DO IS CHASE DAT GUY!
THAT MAY BE HIS CAR NOW LET'S GO DOWN AND SEE.
LEMME TAKE FIRST CRACK AT HIM. HE'S GIVEN ME A WERY HECTICAL DAY!
OKAY, DOIBY-- TAKE OVER!
DICKLES!... IS THERE NO GETTING RID OF THAT GUY?
STOP DA CAR DIS INSTINCK, YOUSE LOW CROOK--OR I'LL LET YOUSE HAVE IT!
YOU'RE GETTIN' IT FIRST, DICKLES!
BUT AS MIFF HURLS THE LOVING CUP...
IT--IT WENT UP IN A PUFF OF SMOKE!
JUST LIKE YOUR CROOKED SCHEMES, MANTON!
10 D
AND SO ONCE AGAIN -- GRAYSTONE PENITENTIARY!
RECREATION YARD
WELL, HERE WE ARE --ALL TOGETHER AGAIN... SAFE AND SOUND! AIN'T THAT THE WAY YOU ALWAYS SAID IT WOULD BE, MIFF?
AW, SHADDUP!
THE END

DIRECT CURRENTS

Excitement's the key word around here! Since last issue, DC has changed the whole shape of its production schedule to give you readers the additional issues of the characters you demanded, the new mags you never thought would ever come out, and revivals of some of your old favorites. Let's take the changes editor by editor, leaving out eleven terrific new titles (no, we're not gonna keep them secret —just turn to the special sneak preview pages elsewhere in this issue!)

Senior Editor Julie Schwartz went to Europe for a three-week vacation this August and returned to find himself with a whole new schedule. Super-hero fans will be glad to hear that **Justice League, Batman,** and **Detective Comics** are all monthly magazines now—and they're shifting to 32 pagers so that it's all new material—no reprints. And **Flash** has been upped to eight times a year.

All this is going to require a little artistic reshuffling, so watch for Ernie Chua's pencils on **Batman** in both **Detective** and the Caped Crusader's own mag. Meanwhile, Irv Novick concentrates on the additional issues of **Flash** and the new **Joker** magazine. And Kurt Schaffenberger will be doing the art on **Wonder Woman.**



The back-up series may change a bit too. Julie's considering a third feature **Hawkman** to rotate with **Robin** and **Elongated Man** in **Detective,** and over in **Superman** the **World of Krypton** series has been dropped in favor of more novel length stories and **The Private Life of Clark Kent.** Almost all of these features will have new artists, too.

. . . . .

To quiet Julie's shock, Associate Editor Nelson Bridwell gently told him about the changes. As a matter of fact, ENB opened with a good news/bad news joke: "The good news is that you don't have as many books as Joe Orlando . . ."

Joe's acquired three new titles, all of which have been previewed elsewhere, but **besides** that, **House of Mystery, Plop** and **Star Spangled War Stories** have been made monthlies and **Swamp Thing** picked up an extra issue.

As a result of this, David Michelinie gave up **The Phantom Stranger** to Assistant Editor Paul Levitz, and tried to take a speed typing course to keep up with the rest of his new workload. **PS** will also probably have an issue or two with artistic fill-ins, as Gerry Talaoc will be tied up with the now monthly **Unknown Soldier. Weird Western Tales** has also been going the artist switcheroo route, as Doug Wildey's fill-in is followed by a Nolly Panaligan issue, which is followed by a George Moltinari fill-in, which is followed by a . . . you get the idea.

. . . . .

Murray Boltinoff's line has also had a few drastic revisions. **Superboy, World's Finest** and **Brave & Bold** all going to 8 times a year mags. **Unexpected** and **G.I. Combat** to monthly and all phasing from super-spectacular size. Some of the transitions may be rough, but years of experience enables Murray to promise that the mags will be featuring their regular artists almost without interruption. And there's big news for Lois Lane fans—Kurt Schaffenberger, who drew her series for many years returns to it in an upcoming issue of SUPERMAN FAMILY! New artistic looks are in the works for Tarzan and Our Army At War. These two titles will be done in the 25 cent format, featuring work by some of the most talented artists around.

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From the wilds of California will be coming more art than ever, as Jack Kirby's **Our Fighting Forces (The Losers)** becomes a monthly . . not to mention **Omac** becoming a sales success. And the other half of the Simon & Kirby team of old will be planning some surprising new things for his romance magazines and **Black Magic,** as they move towards containing more new material.

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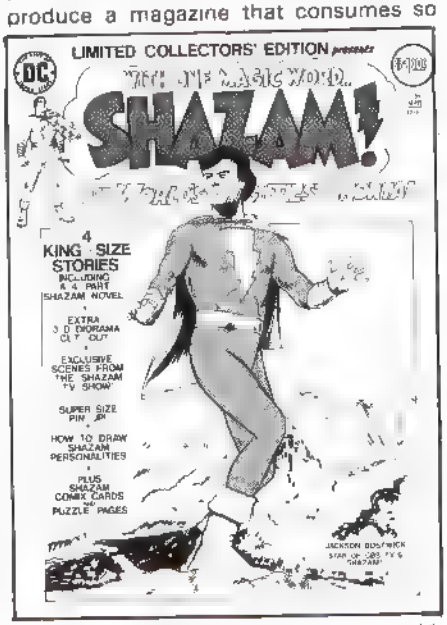
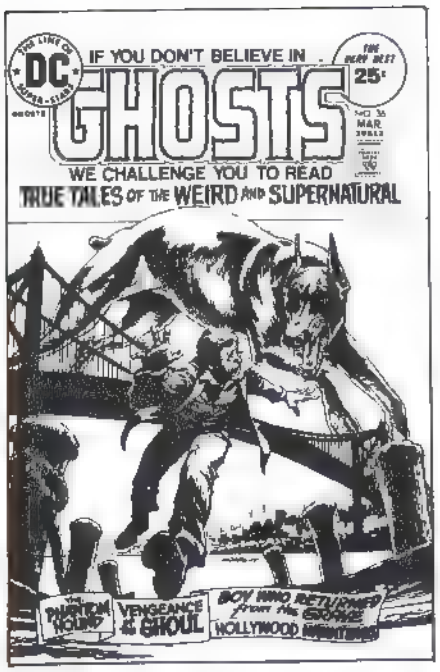
Our newest editor, Tex Blaisdell, has added a new mag, and is also doubling his output of **Weird Mystery Tales** as the mag moves to monthly status.

By this time, reader, you've noticed a dramatic trend towards more titles and less 100 page super spectaculars. The truth is, we're eliminating the super-specs altogether, because the current paper prices make it impossible to produce a magazine that consumes so


LIMITED COLLECTORS' EDITION
DC
SHAZAM!
4 KING SIZE STORIES
EXTRA 3-D DIORAMA CUT 'N' OUT
EXCLUSIVE SCENES FROM THE SHAZAM TV SHOW
SUPER SIZE PIN-UP
HOW TO DRAW SHAZAM PERSONALITIES
PLUS SHAZAM COMIX CARDS & PUZZLE PAGES



much paper. At the same time, we've been receiving a lot of requests (both in the mail and at the newsstands) for more issues of many characters, so we're going to produce them

Those of you who like an occasional reprint special are getting very disappointed by this, but there's no need to be. We're still going to do a few giants each month (except now they'll be the 64 page variety), which will contain about half new material and half reprint. **Superman Family** will be a giant every issue, and the following mags are scheduled for at least one giant as of press time: **Superman, Action, Shazam!, Justice League, Batman, Flash, Wonder Woman, Detective, Joker, Superboy, Ghosts, Witching Hour, G.I. Combat, Brave & Bold, Unexpected, World's Finest, House of Mystery, House of Secrets, Plop!, Swamp Thing, Weird War Tales, Our Army At War, Tarzan,** and **Kamandi.** Reprint dean Nelson Bridwell will be picking the classics for all of Julie Schwartz's giants (as well as Superboy and Kamandi), with Paul Levitz tackling all of Joe Orlando's and most of Murray Boltinoff's, and Allan Asherman handling Joe Kubert's

. . . . .

And now for the big news in the dollar edition department—we're working on an **all new Limited Collector's Edition** for spring release. This one's being written by Shelly Mayer, edited and graphically designed by Joe Kubert, and illustrated by Nestor Redondo. And to say the least, it's very special

. . . . .

People News: Woodchuck and Editorial Assistant Guy H. Lillian III will be departing the fold early this winter for a very unusual reason—he's returning to school to pick up his **Ph.D.** • Allan Asherman has been named Denny O'Neil's Assistant Editor to help Denny carry the increased workload of his three new titles • Jack Adler has dropped the "Acting" from his title and become Production Manager . . . an honor well deserved • Sergio Aragones is preparing another collection of his work for book publication next spring •

First Story Department: Mal Warwick, California science-fiction writer, has sold his first comic story to **Weird Mystery Tales.** Naturally enough it has an sf theme. Woodchuck Mike Uslan made a really dynamic debut—doing a novel length story of **The Shadow** (#9) as his premiere performance

DECEMBER COMICS LISTING

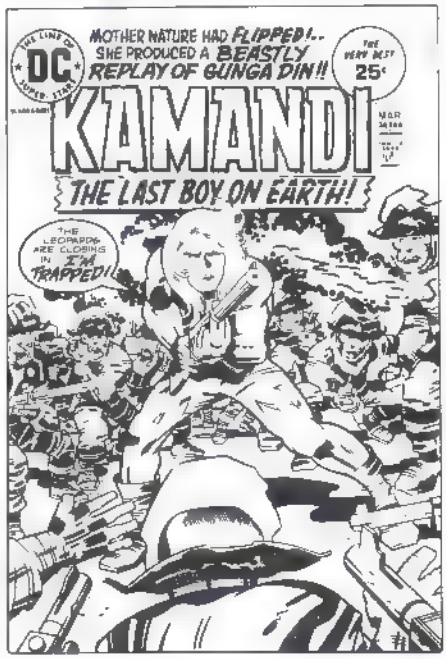
( ) **OUR ARMY AT WAR** #278 (March) **Sgt. Rock** and the joes of Easy Co. lead a "Rearguard Action" this issue as the folks at home get a letter cluing them in on what it's really like at the front. Script by Bob Kanigher, art by George Evans. The Civil War sets the scene for "A Helping Hand" by Howard Liss and Ric Estrada, and a **Battle Album** by Ken Barr rounds out the issue. Cover by Joe Kubert *(On sale the first week in December)*

( ) **GHOSTS** #36 (March) Four true tales of the supernatural haunt you this month: "The Phantom's Hand" (George Kashdan and John Calnan), "The Boy Who Returned From The Grave" (Leo Dorfman and E. R. Cruz), "Vengeance Of The Ghoul" (Leo Dorfman and Fred Carrillo), and "Hollywood Haunt ngs" (A Case and John Calnan). Cover by Nick Cardy *(On sale the first week in December)*

( ) **YOUNG ROMANCE** #204 (March/April) The last 100 Page love magazine is full of tales and features collected by Joe Simon to warm your heart *(On sale the first week in December)*

( ) **JUSTICE LEAGUE OF AMERICA** #116 (March). **Now monthly.** The last 100 page **JLA** features Cary Bates premiere tale of the super team. **Green Arrow** goes to Midway City to answer a fan letter and meets "The Kid Who Won Hawkman's Wings!" And wait till you meet the shocking guest star! Art by Dick Dillin and Dick Giordano. Plus **Starman** and **The Black Canary** versus "The Mastermind Of Menaces" (Gardner Fox and Murphy Anderson), a classic **JLA** story—"The Challenge Of The Untouchable Aliens" (Gardner Fox, Mike Sekowsky and Bernard Sachs), and another "Just A Story" episode by Howard Purcell (this one's the first to star **Johnny Peril**). Extra features including a **JLA** puzzle round out the mag. Cover by Nick Cardy *(On sale the first week in December)*

( ) **SWAMP THING** #15 (March/April) Matt Cable, Bolt, and Abigail are back on the **Swamp Thing's** trail until the man monster suddenly attacks them! But is this their old friend or a devilish result of "The Soul Spell Of

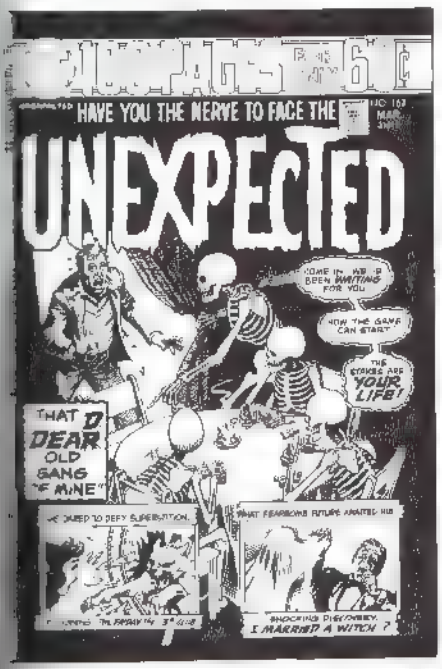

DC
MOTHER NATURE HAD FLIPPED!.. SHE PRODUCED A BEASTLY REPLAY OF GUNGA DIN!!
25¢
KAMANDI
THE LAST BOY ON EARTH!
THE LEOPARDS ARE CLOSING IN I'M TRAPPED!!

Father B iss!" Script by David Michelinie, art by Nestor Redondo And there's a few more surprises too Cover by Nestor Redondo *(On sale the first week in December)*

[ ] **KAMANDI** #27 (March) A bu dog in the far-future world of **Kamandi** would have to be an eerie animal, but no one but Kirby could ever have dreamed up "The Mad Marine!" Plus the usual other creatures that live in the world of the last boy on Earth Script, pencils and cover by Jack Kirby Inks by D Bruce Berry *(On sale the second week in December)*

[ ] **WEIRD WESTERN TALES** #27 (March/April) **Jonah Hex** takes on his most unusual assignment—guard the leader of a women's l beration movement until an election determines the sufferage issue in "The Meadow Springs Crusade" by Michael Fleisher and Noly Panaligan. Cover by Luis Dominguez *(On sale the second week in December)*

[ ] **THE UNEXPECTED** #162 (March) **Now monthly.** The 100 page run of **Unexpected** w nds up with a powerful package of terror. ' I'll Bug You To Your Grave' (George Kashdan and Ruben Yandoc), That Dead Old Gang Of Mine ' (Carl Wessler and Abe Ocampo), and "When Is It My Turn To Die?" (George Kashdan and Alex Nino) plus these classic chi lers. 'Half a Man Is Better Than None," "The Vengeful Windmil," 'Steps to Disaster,' "The Friday the 13th Club," "I Fell In Love With a Witch," "The Corpse That Didn t Die," "Free Me From The Bewitched Bel," "Master of the Voodoo Machine,' and "The Man Who Betrayed the Earth" Cover by Nick Cardy *(On sale the second week in December)*


HAVE YOU THE NERVE TO FACE THE
UNEXPECTED
COME IN, WE'VE BEEN WAITING FOR YOU
NOW THE GAME CAN START
THE STORIES ARE YOUR LIFE!
THAT D DEAR OLD GANG OF MINE
WE DARED TO DEFY SUPERSTITION
WHAT FEARSOME FUTURE AWAITS HIS
SHOCKING DISCOVERY, I MARRIED A WITCH !

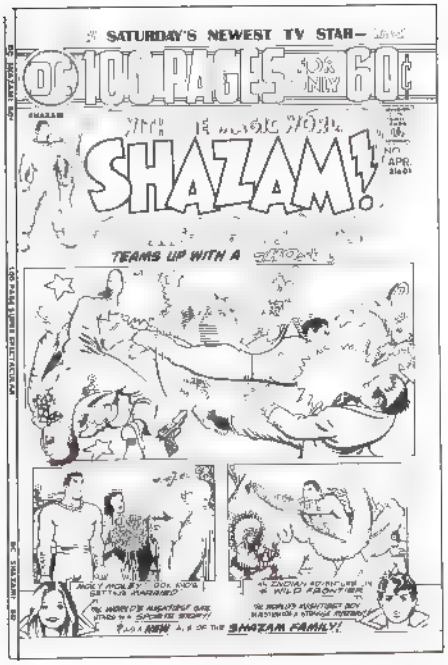
[ ] **SUPERMAN** #285 (March) The Man Of Steel on a desperate 'Search For The Impossible Man!" (Elliot Maggin, Curt Swan and Tex Blaisdell) But who is this mystery man? None other than **Roy Raymond,** the former star of TV's **Impossible But True** program (and of a long runn ng series in **Detective Comics** many years ago)! Plus a new episode from **The Private Life Of Clark Kent,** wherein our hero meets Jason Fleece, "The Kid With The Million Dollar Smile" (Martin Pasko, Curt Swan and Bob Oksner) Cover by Nick Cardy *(On sale the second week in December)*

[ ] **G.I. COMBAT** #176 (March) **Now monthly.** The crew of the **Haunted Tank** learns that "A Star Can Cry" when they meet a unique general in this issue's Bob Kanigher-Sam Glanzman specia Plus a frogman thriller —"The

Frog And The Shark" by Bob Kanigher and Ric Estrada Cover by Joe Kubert *(On sale the second week in December).*

[ ] **PLOP** #10 (March) **Now monthly.** Christmas with **Cain, Abel** and **Eve,** as they set off to keep Santa company on his annual voyage (Sergio Aragones and Steve Skeates), telling him three laugh-r ots the Roman Fable of 'Androklutz and The Lion' (E Nelson Bridwell and Dave Manak, from Ambrose Bierce), the super hero who changed the world—"The Secret Origin of Grooble Man" (Steve Skeates and Serg o Aragones), and 'A Change Of D et ' for dragons (Coram Nobis and Ric Estrada), plus assorted forms of **Plops.** Cover by Basil Wolverton *(On sale the third week in December)*

[ ] **WORLD'S FINEST COMICS** #228 (March) **Now published 8 times**



a year. It's **Robin versus Batman, Junior** when the original Caped Crusaders dies and **Superman** and **Superman, Junior** must award a Crown For A New Batman" (Bob Haney, Dick Dillin and Tex Blaisdell) Plus **Aquaman** in "The Menace Of The Land Sea Beasts" (Bob Haney and Nick Cardy), **Vigilante** and "The Broadway Posse" (art by Howard Sherman), **Metamorpho** in "The Junk Yard Of Doom" (Bob Haney and Ramona Fra don), and **Eclipso** in 'Hideout On Fear Island' (Bob Haney and Alex Toth) This final 100-page issue sports a cover by Nick Cardy *(On sale the third week in December)*

[ ] **THE WITCHING HOUR** #52 (March). Three tales of midnight madness "The Hidden And The Hideous" (Carl Wessler and Lee Elias), Honeymoon For A Corpse" (George Kashdan and Don Perlin), and "Flowers For Your Funeral ' (George Kashdan and June LoFam a) Cover by Nick Cardy *(On sale the third week in December)*

[ ] **SHAZAM!** #16 (March/April) Wrapping up the 100-page existence of this mag is a novel length **Marvel Family** tale —"The Pied Un Piper" by Denny O Neil and Kurt Schaffenberger, plus seven classics of clan "Curse Of The Black Thumb," 'Captain Marvel's Wedding,' "The Haunted Girl" 'Captain Marvel Sai s Before The Mast," "Captain Marve Gets Promoted," "The Idol Of Vengeance" (starring **Captain Marvel Junior**) and "J ves Becomes A Jockey ' (starring **Mary Marvel**). *(On sale the third week in December)*

[ ] **OMAC** #4 (March/April) **OMAC** brought h.s man a megaton

megalomaniac in for trial. Now he has to defeat the madman's death dealing avenger in order to save him for trial! But you know **OMAC**'s the one when it comes to 'Busting a Conqueror!" Story and art by Kirby, inks and letters by D Bruce Berry. *(On sale the third week in December)*

( ) **STAR SPANGLED WAR STORIES** #185 (March). **Now monthly. The Unknown Soldier** ventures behind Nazi lines to an experimental biological laboratory to rescue a doctor that England wants to become "The Hero." But then the danger begins—the doctor's enjoying his sadistic work! Script by David Michelinie, art by Gerry Talaoc. Plus "To Defend The Fatherland" by Don Kraar and Sam Glanzman. Cover by Joe Kubert. *(On sale the fourth week in December)*

( ) **SUPERBOY AND THE LEGION OF SUPER-HEROES** #207 (March) **Now published 8 times a year.** It's the proudest day of any hero's life to be welcomed into the **LSH**—so why did their latest member become "The Rookie Who Betrayed The Legion?" Plus a solo feature—"Lightning Lad's Day Of Dread." Both stories by Cary Bates and Mike Grell. Cover by Mike Grell. *(On sale the fourth week in December).*

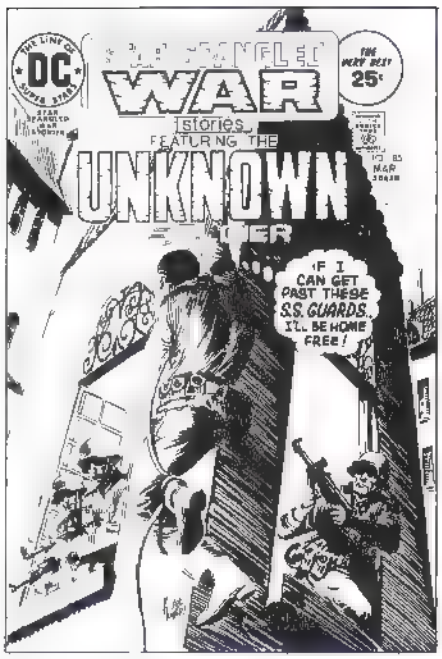
( ) **WEIRD WAR TALES** #35 (March). The Yeti strike from their mysterious home in the Himilayas to destroy "The Invaders' who conquered Earth—or do they? (Jack Oleck and Abe Ocampo). Plus "The Night Of The Blood Feast" (George Kashdan and Frank Robbins), "The Day After Doomsday" (Steve Skeates and Alfredo Alcala), and an aerial war story—"To Hell And Back" by Jack Oleck and George Evans. Cover by Luis Dominguez. *(On sale the fourth week in December)*

( ) **HOUSE OF SECRETS** #129 (March). Wanna try your luck? Pick a number, any number, and see if you're the deadly prize of "The Lottery" (Michael Fleisher, Russell Carey and Ernie Chua). Plus a chiller about a race of bee men who are "Almost Human" (Jack Oleck and Franc Reyes) and **Abel's Fables** by Sergio Aragones. Cover by Luis Dominguez. *(On sale the fourth week in December)*

( ) **THE FLASH** #232 (March/April). The fastest man alive rotates his way into a 100-page super-spec just in time to team up with **Kid Flash** in a super-speed attempt to prevent "The Death Rattle of The 12-Hour Man!" The kings of speed have 12 hours to stop the Earth from becoming a super-bomb in this Cary Bates-Irv Novick-Frank McLaughlin collaboration. Plus: **The Flash** in "Vengeance Via Television" (John Broome, Carmine Infantino and Joe Giella), **The Flash** and **Green Lantern** in "Duel Of The Super-Heroes" (John Broome, Gil Kane and Joe Giella), **Johnny Quick** in "The Ninth Wonder Of The World" (art by Mort Meskin), and the **Golden Age Flash** in "Images Of Doom" (Bob Kanigher, Carmine Infantino, and Frank Giacoia). *(On sale the fourth week in December)*

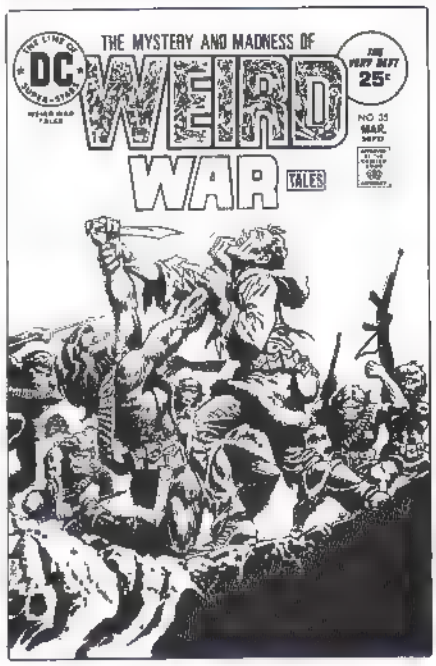
( ) **ADVENTURE COMICS** #438 (March/April). Taxidermy gone wild presents a problem for the ghostly guardian when **The Spectre** haunts "The Museum Of Fear" (Michael Fleisher, Ernie Chua and Jim Aparo). Plus the first two chapters of our most unusual novel: a **Seven Soldiers of Victory** adventure written in the mid-forties by Joe Samachson and illustrated in the seventies. Chapter One—"The Land Of Magic"—starring the whole squad, is illustrated by Dick Dillin and Tex Blaisdell. Chapter Two—"Knight After Knight"—starring **The Shining Knight**, is illustrated by Howie Chaykin. Cover by Jim Aparo. *(On sale the last week in December)*

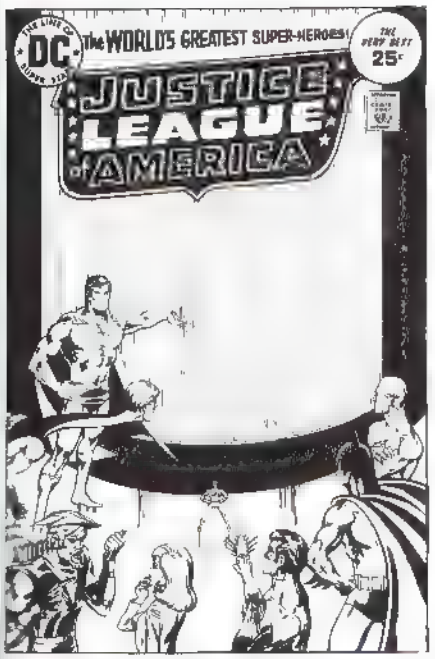
( ) **ACTION COMICS** #445 (March). Count Ten, Superman—And Die!" features the return of the Superman Revenge Squad (Cary Bates, Curt Swan and Kurt Schaffenberger). Plus, **Green Arrow** must "Find Black Canary—Dead Or Alive" (Mike Grell and Elliot Maggin). Cover by Nick Cardy. *(On sale the last week in December)*



( ) **BATMAN** #261 (March). **Now monthly. Batman** on the trail of some murderous thieves as he tries desperately to solve "The Mystery That Never Was" in a Denny O'Neil-Irv Novick-Dick Giordano novel. Plus 'The 1,001 Inventions Of Batman," "Crime's Manhunt" (art by Dick Sprang), "A Christmas Peril" (art by Jerry Robinson), 'The Great Batman Contest," and "The Blockbuster Invasion Of Gotham City" (Gardner Fox, Carmine Infantino and Joe Giella). This is the 100-page super spectacular. *(On sale the last week in December)*

JANUARY COMICS LISTING





( ) **OUR ARMY AT WAR** #279 (April). Enter the dangerous "Mined City" with **Sgt. Rock** and the battle hungry men of Easy Co in this latest war blockbuster. Script by Bob Kanigher, art by Russ Heath. Plus a new **Gallery of War** story. Cover by Joe Kubert. *(On sale the first week in January)*

( ) **GHOSTS** #37 (April) The world of phantoms and phenomena opens its doors to you again with four fright fables: "Tomb Of Fire" (Leo Dorfman and Fred Carillo), "Fear On Ice," "Specters On Silver Cliffs," and "The Haunting Of The White House." Cover by Luis Dominguez. *(On sale the first week in January)*

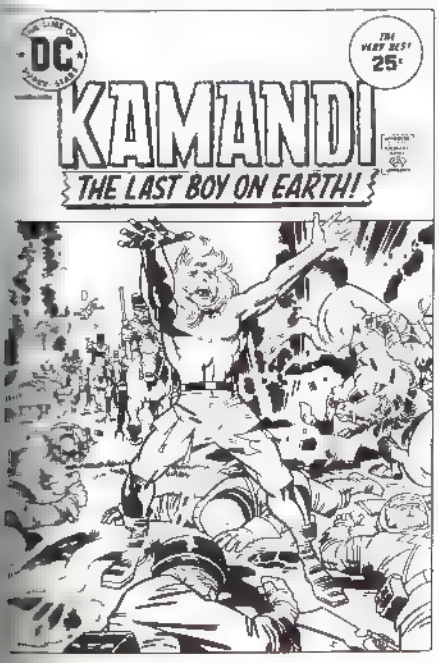
( ) **JUSTICE LEAGUE OF AMERICA** #117 (April). Now a 32 page magazine, the **JLA** has more members than ever as one of their number returns and declares "I Have No Wings And I Must Fly" (Elliot Maggin, Dick Dillin and Frank McLaughlin). *(On sale the last week in December)*

( ) **SECRETS OF HAUNTED HOUSE** #1 (April/May). A new bi-monthly mystery mag, starring all your favorite masters of mystery! This issue Cain, Abel and Eve meet Destiny in a mountainside terror tale by Steve Skeates and Ricardo Villamonte. Plus "Dead Heat" (Bob Kanigher and Ernie Chua), "Fish Story" (Jack Oleck and Alex Nino), and **Witch's Tales** by Sergio Aragones. Cover by Luis Dominguez. *(On sale the first week in January)*

( ) **YOUNG LOVE** #115 (April/May) Now a 32-page magazine with all-new tender tales of romance. *(On sale the first week in January)*

( ) **LIMITED COLLECTORS' EDITION** presents **SHAZAM!** #C-35 (April/May). A king-size dollar edition featuring the World's Mightiest Mortal in "Captain Marvel Battles The World," "The Robot Hunt" (art by C.C. Beck), and "The Marvel Family Curse" (art by Kurt Schaffenberger). Plus a 33-page novel—"The Plot Against The Universe" featuring Doctor Sivana with art by C.C. Beck and Pete Costanza. The cover's a photo of Jason Boswick, star of the TV series. *(On sale the first week in January)*

( ) **FAMOUS FIRST EDITION** #F-6 presents **WONDER WOMAN** #1 (April/May) The latest in our series of collectors' classic re-issues brings you the first issue of the star-spangled super-heroine, **Wonder Woman** . . . in four fabulous tales by Charles Moulton and H.G. Peter. *(On sale the first week in January)*



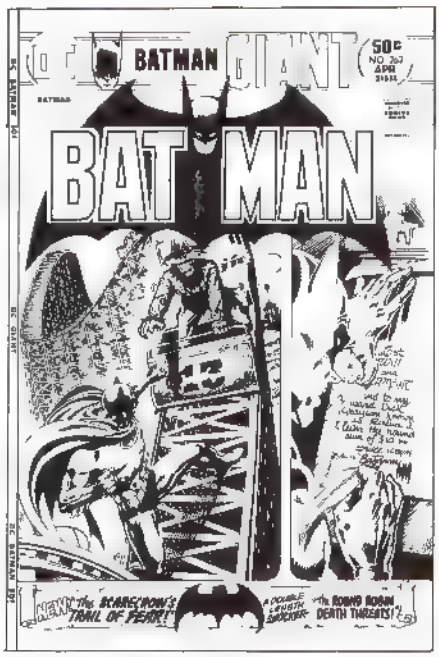
( ) **KAMANDI** #28 (April) **Kamandi** & Ben Boxer join the European Bulldogs in a war against the pirate Leopards. "The Atlantic Testament." By Jack Kirby with an assist from D. Bruce Berry. *(On sale the second week in January)*

( ) **PHANTOM STRANGER** #36 (April/May) An expedition to the headquarters of the Amazon in search of "Crimson Gold" sets the scene for the latest adventure of **The Phantom Stranger,** as chronicled by David Michelinie and Gerry Talaoc. Plus **The Black Orchid** battling the nefarious scemes of "The Crime Computer" in a Shelly Mayer/Nestor Redondo collaboration. Cover by Jim Aparo. *(On sale the second week in January)*

( ) **THE SHADOW** #10 (April/May) The Dark Avenger's career moves into a new chapter, as a new artist takes over. Denny O'Neil supplies the terrifying script to "The Night Of The Buccaneer." *(On sale the second week in January)*

( ) **RIMA, THE JUNGLE GIRL** #7 (April/May) At press time this issue has not been written, so all we can say is that it will feature another adventure of the Daughter of the Didi, as chronicled by Bob Kanigher and Nestor Redondo. Cover by Joe Kubert. *(On sale the second week in January)*

( ) **BLACK MAGIC** #9 (April/May) More chillers from the Simon & Kirby mystery mag of the Golden Age. "Yesterday You Died," "Who Walks In My Dream?" and "The Woman In The Tower." *(On sale the second week in January)*



( ) **WONDER WOMAN** #217 (April/May) 64 page **Giant** issue. Kicking off our new format specials, the star-spangled heroine stars in "The Day Time Broke Loose" (co-starring **Green Arrow**) by Elliot Maggin, Dick Dillin and Vince Colletta. Plus two classics: "The Return Of Diana Prince" (Charles Moulton and H.G. Peter) and "The Fun House of Time" (Bob Kanigher, Ross Andru and Mike Esposito). *(On sale the second week in January)*

( ) **SUPERBOY AND THE LEGION OF SUPER-HEROES** #208 (April). 64 page **Giant** issue. "Vengeance of the Super-Villains" features a battle royal between the **Heroes** and the Legion of Super-Villains: Spider-Girl, Radiation Roy, Sun Emperor, Lightning Lord, Nemesis Kid, and Chameleon Chief. Story by Cary Bates, art by Mike Grell.

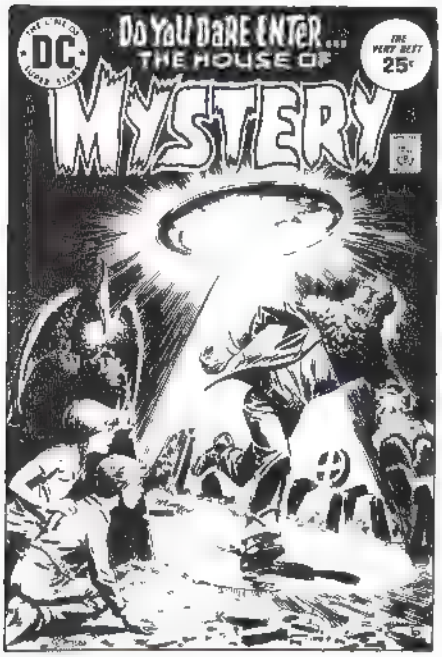
Reprints are "The Evil Hand of the Luck Lords" (Edmond Hamilton, Curt Swan, George Klein) a classic **Legion** Tale, and **Superboy** in "Lana Lang's Superboy Identity Detection Kit" (art by George Papp) Cover by Mike Grell *(On sale the second week in January)*

( ) **BATMAN** (April) 64 page **Giant** issue Take one step into terror as the Gotham Guardian faces one of his most terrifying foes the master of fear itself! "The Scarecrow's Trail Of Fear" marks Ernie Chua's premiere outing as a **Batman** penciller, in collaboration with Denny O'Neil and Dick Giordano. Plus a classic **Batman** two-parter "The Round Robin Death Threats" and "Where There's A Will—There's A Slay!" Cover by Ernie Chua *(On sale the second week in January)*

( ) **WORLD'S FINEST COMICS** #229 (April) Due to deadline problems this issue (the first 32-page issue of **WFC**) will feature "The Origin Of The Superman-Batman Team" in response to numerous readers' request Plus a new **Metamorpho** adventure "The Strangler From The Stars" by Bob Haney and John Calnan Cover by Ernie Chua *(On sale the third week in January)*

( ) **OUR FIGHTING FORCES** #154 (April) **Now monthly.** Pride plays an important role when Capt. Storm must fight hand-to-hand with a Japanese commander in "Bushido" Story and art by Jack Kirby, inks and lettering by D Bruce Berry. *(On sale the third week in January)*

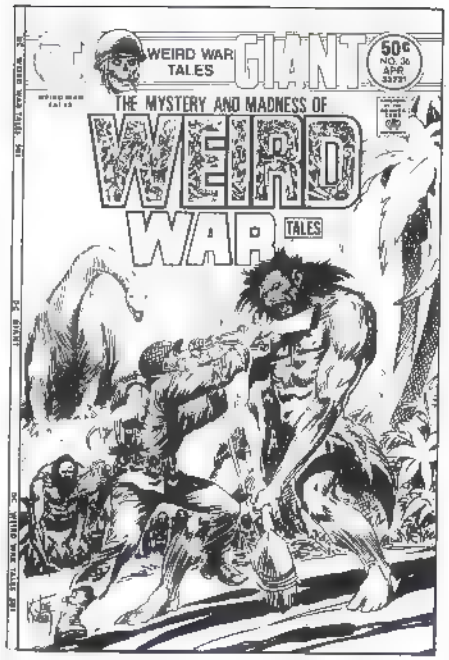
( ) **BEOWULF** #1 (April/May) Enter the world of the dragon slayer of ancient myth ... filled with barbarians, magic, and many things beyond our understanding .. as well as those things we understand all too well. Script by Michael Uslan, art by Ricardo Villamonte *(On sale the third week in January)*



( ) **HOUSE OF MYSTERY** #230 (April) **Now monthly, HOM** returns to the 32-page format Cain spins two tales first, the thread of "The Doomsday Yarn" by Michael Fleisher, Russell Carley and Ramona Fradon, and the story of an alien race's "Experiment In Fear" by Jack Oleck and E R. Cruz Cover by Luis Dominguez *(On sale the third week in January)*

( ) **G I. COMBAT** #177 (April) Our battle heroes are usually right in the middle of the action—wherever, whenever it is! So how come the crew of **The Haunted Tank** manage to become the stars of "The Tank That Missed D-Day"? Plus "The Avenging Wind," a Kanigher-Carrillo combat chronicle. Cover by Joe Kubert. *(On sale the third week in January)*

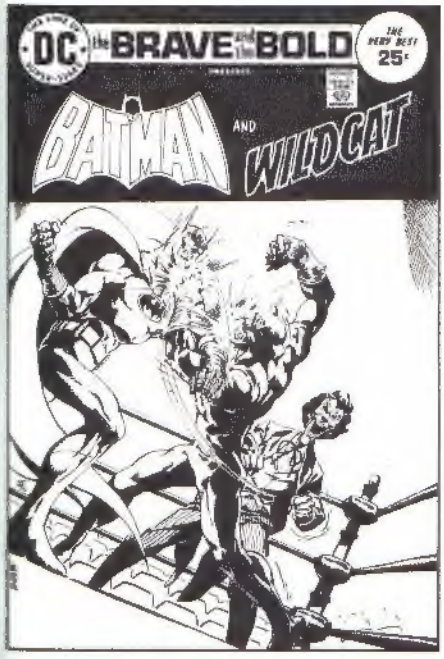
( ) **WEIRD WAR TALES** #36 (April) Ten terror tales fill this 64 page **Giant** issue New stories are "Escape" (Bob Kanigher, Mike Sekowsky and Bill Draut), "The 13th Man" (Jack Oleck and Ruben Yandoc), "Bloody Halloween" (George Kashdan and E R Cruz), "Colonel Clown Isn't Laughing Anymore" (Arnold Drake and Frank Robbins), and "The Deadly Seeds" (George Kashdan and Alex Nino) **WWT** classics are "The Pool" (Len Wein, Marv Wolfman and Russ Heath), "Monsieur Gravedigger" (Jerry DeFuccio and John Severin), "Death-Gram" (story and art by Joe Kubert), "The Moon Is The Murderer" (Bob Kanigher and Frank Thorne), and "The Day After Doomsday" (Len Wein and Jack Sparling) Cover by Joe Kubert *(On sale the third week in January)*



( ) **THE SUPERMAN FAMILY** #170 (April/May) Now a bi monthly 64 page magazine This issue spotlights **Jimmy Olsen,** who stars in two new adventures "Both Feet In The Grave" and "The Kid Who Adopted Jimmy Olsen" (both by Leo Dorfman and Kurt Schaffenberger) Plus **Lois Lane** in "The Superman-Lois Hit Record" (art by Curt Swan, George Klein and Kurt Schaffenberger), young Mxyzptlk in "The Invulnerable Imp" (Edmond Hamilton and George Papp), and "The Green Sun Supergirl" (Otto Binder and Jim Mooney) Cover by Kurt Schaffenberger *(On sale the third week in January)*

( ) **PLOP #11** (April) **Plop** takes on a new look in its first monthly issue, headlined by superstar guest artist Alex Toth on "SSPRRRTTZZ," a specialty scripted by Steve Skeates. Sergio Aragones offers us "The Aladdin Frame-Up," also scripted by Skeates. Plus **PLOP**-ish fates of fishermen, castaways, and your three hosts in this magical issue Cover by Basil Wolverton *(On sale the fourth week in January)*

( ) **THE BRAVE AND THE BOLD** #118 (April) **Now published 8 times a year, B&B** returns to the 32-page format with a three-way team-up **Batman, Wildcat,** and **The Joker** .. and "May The Best Man Die!" Script by Bob Haney, art by Jim Aparo Cover by Jim Aparo *(On sale the fourth week in January)*



( ) **WEIRD MYSTERY TALES** #17 (April). **Now monthly.** Three macabre mysteries plus a Nestor Redondo intro page—what more could you ask for? Don't miss "Satan's Revenge" (Bob Kanigher and E.R. Cruz), "Magic By Moonlight Only" (Paul Levitz and Ruben Yandoc), and "Flight" (script and art by Lee Marrs) . . . all wrapped up in an Ernie Chua cover. *(On sale the fourth week in January)*

( ) **THE WITCHING HOUR** #53 (April). Here's a mystery mag that's even a mystery to us! Editor Murray Boltinoff has yet to pick out this issue's shockers, but you can count on them to be top-flight thrillers. *(On sale the fourth week in January)*

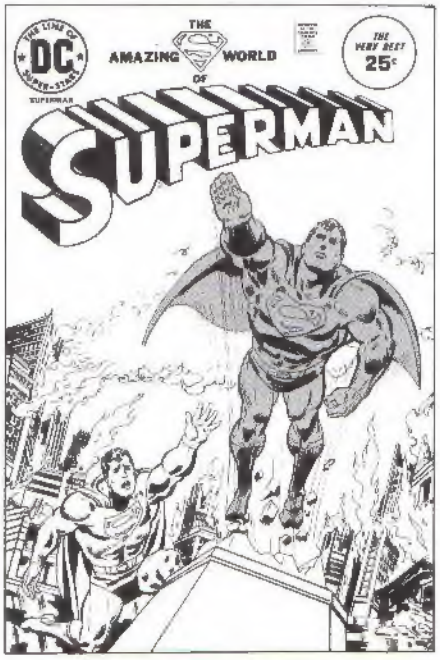
( ) **SUPERMAN** #286 (April). Two villains for the price of one face **Superman** when Lex Luthor decides to back "The Parasite's Power Play" (Elliot Maggin, Curt Swan and Bob Oksner). Plus a **World of Krypton** feature—"The Demon In Superboy's Body" (Martin Pasko and Curt Swan). *(On sale the fourth week in January)*

( ) **STAR SPANGLED WAR STORIES** #186 (April). Two murderous Americans pull a prisoner-freeing raid that turns a parish priest into a Nazi supporter. Unimportant? No, the priest controls the hearts of an entire village that's the key to an Allied victory. It's up to **The Unknown Soldier** to become the right man in the right place and prevent "A Death In The Chapel" in this latest David Michelinie-Gerry Talaoc battle blazer. Plus "The Last Kill" by David Michelinie and Franc Reyes. Cover by Joe Kubert. *(On sale the fourth week in January)*

( ) **ATLAS** #1 (Winter). Kicking off our series of one-shot magazines is the premiere adventure of Jack Kirby's latest creation—a god-like figure out of the legends. *(On sale the fourth week in January)*

( ) **DETECTIVE COMICS** #446 (April). **Now monthly,** the mag that gave DC its initials returns to its 32-page format. The saga of **Batman,** Bat-Murderer, continues with "Slaughter In Silver" by Len Wein and Jim Aparo. Plus **The Elongated Man** in "The Case Of The Reverse Pickpocket" by Mike Barr and as yet undetermined artist. Cover by Jim Aparo. *(On sale the last week in January)*

( ) **TARZAN** #236 (April). **Now monthly,** the jungle lord returns to the 32-page format. At press time this story has not been worked on so we have no



details. *(On sale the last week in January)*

( ) **HOUSE OF SECRETS** #130 (April). Two thrillers plus **Abel's Fables** by Sergio Aragones. "All Dolled Up" by David Michelinie and Ruben Yandoc shares billing with "Winner Take All" by Jack Oleck and Quico Redondo. Cover by Ernie Chua. *(On sale the last week in January)*

( ) **ACTION COMICS** #446 (April). The most incredible distress call of all time—"Clark Kent Calling Superman! Clark Kent Calling Superman!" by Cary Bates, Curt Swan and Bob Oksner. Plus the windup of the **Green Arrow/Black Canary** trilogy by Mike Grell and Elliot Maggin. *(On sale the last week in January)*

( ) **THE UNEXPECTED** #163 (April). The stories for this 32-page issue have not been chosen, so the mag's really going to live up to its name. You can expect the **UNEXPECTED!** *(On sale the last week in January)*

( ) **THE SANDMAN** #2 (April/May). Simon & Kirby's incredible dream-lord returns in a new bi-monthly magazine, edited by Joe Orlando. The premiere issue features a macabre villain who's out to use dream creatures to conquer the world. Stand by for "The Night Of The Spider" by Michael Fleisher, Ernie Chua and Mike Royer. Cover by Jack Kirby. *(On sale the last week in January)*

( ) **KUNG FU** #1 (April/May). A brand new action-packed mag from Denny O'Neil that's so secret even we don't know anything about it except its title. *(On sale the last week in January)*

. . . . .

The release dates attached to the above comics are the ones on our production schedule. Your local magazine distributors may or may not follow them, but he will probably release the comics in the same order.

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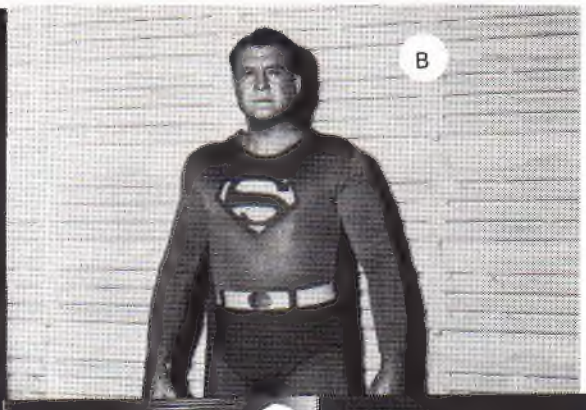

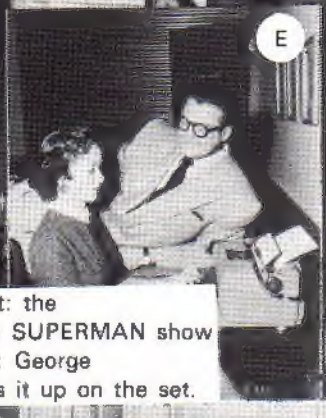

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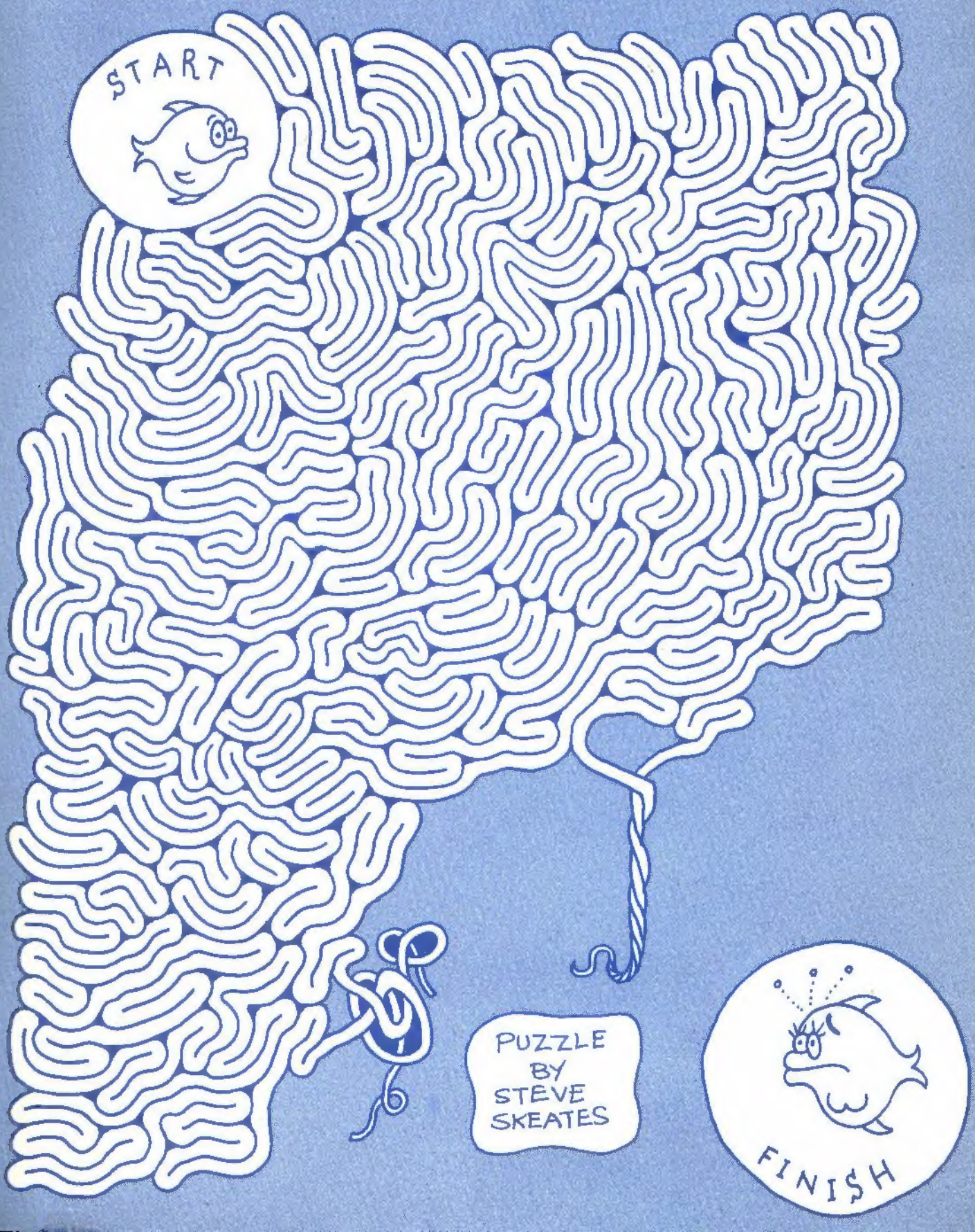

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